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## The Magazine of SQUARE DANCING

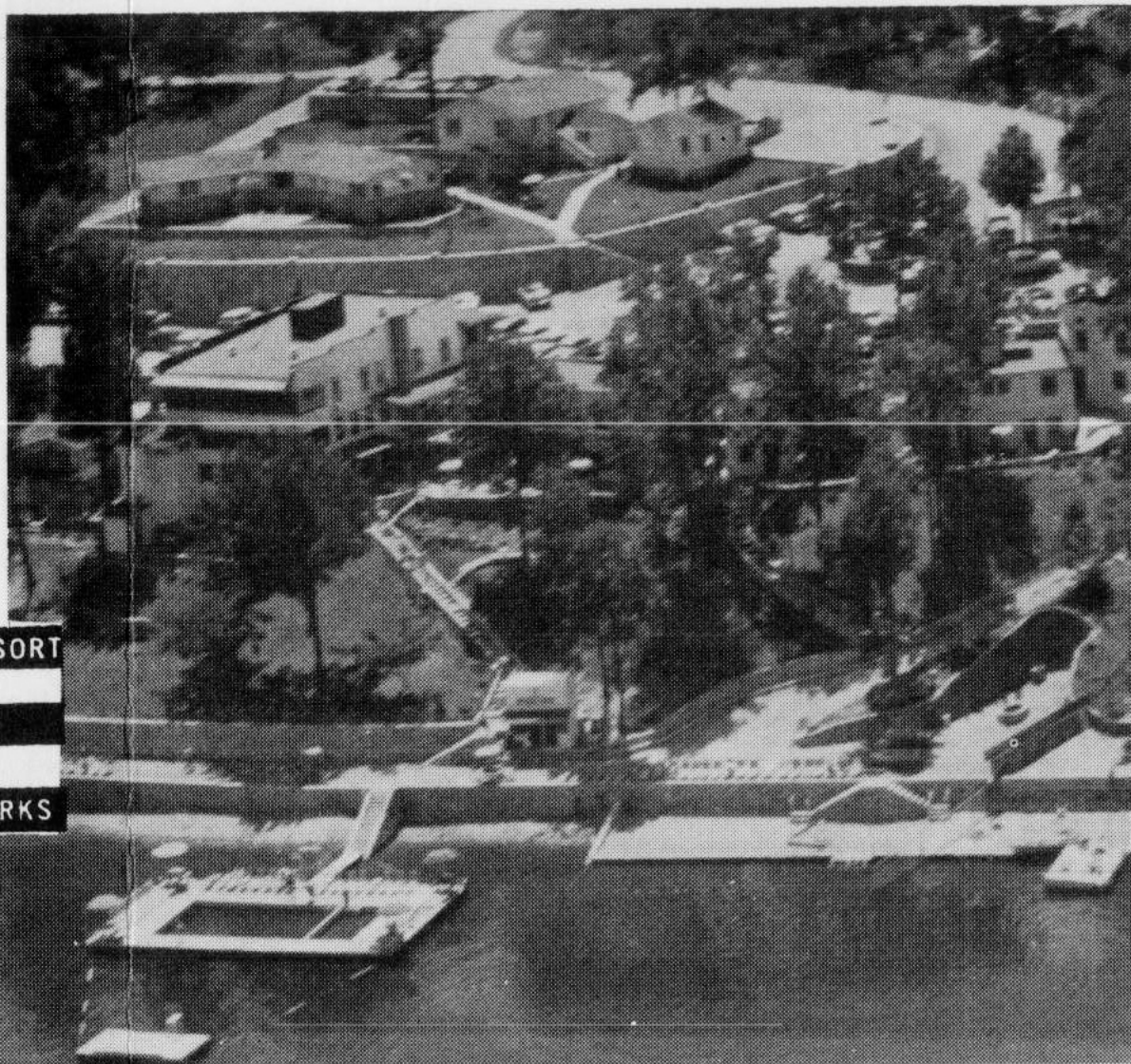




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### 3rd Week - Sept. 7 to Sept. 13

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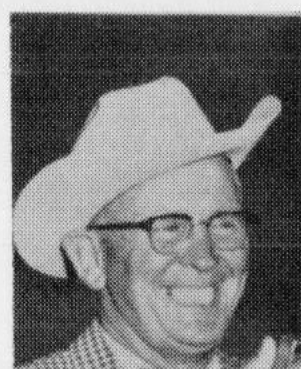
### 6th Week - Sept. 28 to Oct. 4

Frank Lane of Lawrence, Kansas — Johnny Barbour of Campbell, Calif. — "Rounds" — Bob and Nita Page of San Leandro, Calif. (With Bob calling some squares too)

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Bob Page



Jim Brower



Johnny Le Clair



# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

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## AS I SEE IT . . . by Bob Osgood

**A**MONG a sizeable batch of unanswered letters here on the desk are several that we were going to run in the "From the Floor" column. However, I've held them out with the thought that they'd be good for an article some day.

There's about round dances. Boiling them down they say "We're having too many new ones."

As nearly as I can tell, they're all speaking from the standpoint of the square dancer and the caller and not from the round dance specialist. What seems to be the general opinion is that in any permanent activity there need to be "standards." In the case of the squares there are the Texas Stars, the Routes, the Alabama Jubilees, etc. which form the "standards" that are taught to every beginner. In the rounds however, except for a few simple mixers used to help establish the friendliness of the group, the rounds used are the least difficult ones of the current crop.

As a result, the square dance newcomer never does learn Irish Waltz, Down the Lane, Waltz of the Bells, Beautiful Ohio, Cocoanut Grove, etc.

"Why," these letters ask, "can't we keep alive these and others that gave us so much pleasure a few seasons back?"

Chances are the callers who are training the new dancers for the clubs want to provide current material so that they can be prepared when they graduate. Unfortunately, too many times the rounds that are taught are already "out dated" by the time the newcomers are "exposed" a few weeks later.

I could be wrong but I feel that if there were a dozen or so rounds picked as "all time favorites" (and whose records were currently available) it would be fun to learn or relearn them and feature them at all dances. Just think, if it could be done, perhaps you'd have 90% of the dancers on the floor for the rounds rather than the 15 or 20% in some cases.

Of course there'd be the new ones. There always will be. But not every dance. If dancers felt that by learning one dance that wouldn't fade away after a brief "hot spell" perhaps they could become enthusiastic in accepting such a project.

(Continued on next page)



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(As I See It, Continued)

For the dancer who visits, just imagine how much more confident he would become when he realizes that he could handle the same couple dances *wherever he went*.

Would this get boring after awhile? It might, for some. However, there are those callers and dancers who feel that rounds furnish a relaxing period for the evening of square dancing. Challenge doesn't always have to be satisfied with quantity. Perhaps learning a few dances and learning to do them well and knowing that they'll be there to do over and over again will present a new challenge to a larger audience than ever before.

This, of course is just thinking-out-loud. To be effective a great number of people would have to believe in it. After reading these letters I think a lot of folks feel that something can be done, and must be done.

Think it over. Perhaps Sets In Order could take a poll to determine the all time "favorite" rounds. Then maybe one of those chosen could be featured each month—and be generally accepted wherever folks square dance for fun.

Sincerely,

*Bob Ogard*



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In January of this year I came across some square dance records left behind by some American visitors. The result of this find was that a small group of us have got together here



and we are learning square dancing the hard way. Not one of us had ever seen or done a square dance before January last, so we are "fighting it out" with records and instructions.

H. Kent Atkinson  
Lima, Peru

Dear Editor:

... As devoted subscribers to your Workshop Edition, we really appreciate such articles as, "Training Helps for Callers," "Style Series" and others of this type. I would like to see more of the same but not at the expense of any of your other fine features...

Ed Remy  
Warrington, Fla.

Dear Editor:

This will probably come under the heading of a "Hot Potato," but it is a sore subject in our area, and maybe others as well. And that is the problem of beginner-dancers at festival dances. As one prominent teacher put it to his class, "Go to the festival if you want to. You will have a wonderful time. But remember, there will be a lot of experienced dancers there who won't because they will spend the whole evening pulling you thru the dance."

We have just had such a sad experience. We drove some distance to attend a festival dance. The first square we set up was just a sample of the entire evening. One of the couples didn't even know an "all around your corner lady"! The only squares we enjoyed the entire evening were when we could find three other couples we knew and set up a square before we even got out on the floor. And for festival dances, we have never thought that was fair play.

Our idea of a festival dance is that the area has its best callers on display... and the people who go want to be able to enjoy their calling. When you pay festival prices, you should be entitled to an exceptionally good dance...

Why on earth don't the callers and teachers get together and make it an iron-clad policy to inform their dancers when they aren't festival quality? If the beginners want to go to the festival, let them go as spectators and see some good dancing...

How do other people feel on this subject?

Marge Frey  
Tacoma, Wash.

(More letters, page 34)



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# TEACHING THE YOUNG 'UNS

By Ed Weddle, Salina, Kansas



**A**FTER 10 YEARS of working with and teaching groups of all ages to square dance, I am firmly convinced that there must be two entirely different methods employed in teaching youth groups and adults. Many readers and instructors will not agree with my theories, and this is the first time I have made them public, but they have been successful and are presented here for whatever value they may have.

First — to work successfully, youth groups must be organized, chaperoned groups where the parents are interested enough to work with the instructor. Typical base groups are 4-H Clubs, F.F.A. Chapters, Sunday School and Church groups, entire school systems and youth centers.

In working with young people, the primary goal of the instructor is to instil the “fun” angle of square dancing. Developing good, smooth square dancers is secondary. If the instructor has the good fortune to convey thru his voice and actions that he is one of the group, interested only in their having a good time, they will be attentive, loyal dancers who will eventually develop smoothness. Much of my own success has, I know, been due to the ability of my taw, Florence, to mingle with the children during a teaching session.

## Pushing Taboo

A standing rule is *never* to get in with a group, and push and shove in trying to teach the fundamentals. All instructions must be verbal. Pushing and shoving only confuses and discourages the participants.

Some of the movements I avoid in my first lessons are Box the Flea, Box the Gnat, Allemande Thar, etc. Typical dances for first instructions are Bird in the Cage (7 Hands 'Round); Texas Star (done to Crawdad Song); Pistol Packin' Mama, plus single visiting dances

such as Take a Little Peek. Alabama Jubilee is also a good one. I limit the mixers to a very few as I have found that even the very young like to keep a certain partner.

Couple dancing is taught sparingly except for easy Polkas, Schottisches, etc. The quickest way to lose the group is to try to teach too many couple dances. My experience with youth groups is that the boys are like small men and it is difficult for them to be interested in too many and to be sold on what we call couple dancing. I know that couple dance fans will take issue with me on this but it is a fact that must be considered. I include a “bop” number or so during the evening, but only for variety. More would defeat the purpose.

## Parents' Part

Patience in instruction cannot be over emphasized! At no time can the caller show the slightest bit of temper or impatience (and there are quite a few times when he is tempted!). With dogged concentration and practice, authority can be conveyed without asperity. It is here the parents come into the picture, helping keep down any unruliness or disturbance.

The actual introduction of square dancing in a youth group is the responsibility of the parents and group leaders. They can contact the caller who will take over on the teaching. He had better be prepared to do it for love of square dancing and young people, because few treasuries can afford the luxury of a paid caller.

My own day-job is as Sales Manager of the Gooch Feed Mill Co. and I don't consider myself a “professional” caller. However, through my company I was able to promote square dancing on a field day for the 4-H and F.F.A. groups. This was a real climax to the work I had put in, as 300 young folks came in their best square dance togs to dance and have fun. It was a very rewarding experience.



# MOROCCAN DANCE DIARY

By Ina McNutt

(Editor's Note: You can't have read the last several issues of *Sets in Order* without becoming increasingly aware that square dancing is rampant in many countries outside the borders of the U.S. In the following article, you'll learn more about another area, North Africa.)

**J**ANUARY 6, 1958—The caller (my husband, Lee) has butterflies; the caller's wife (me) has knees that knock (keeping time to "Rubber Dolly") and the Sherifian Squares are all "shook up." Why? Because this is the night our first Sherifian Squares beginners' class started.

Who are the Sherifian Squares? Military and Civilian Personnel stationed at Nouasseur Air Base, Morocco, North Africa, 20 miles south of Casablanca. Organized Square Dancing came to Morocco in August, 1957. We started with 2 sets dancing on the outdoor basketball court of the Teen Age Club with an Air Force trailer as a stage. The following 6 weeks found an organized club of 7 sets dancing. The last evening of dancing to Bob Osgood's calling (September 28) we were Sherifian Squares, dancing indoors; the signatures on the charter were still wet and Lt. Col. Hank Seifert was our First President.

The name Sherifian is taken from the Arab language, with the spelling changed a little to make it more American. Until Morocco won its independence from France several years ago and became a Kingdom, this was known as the Cherifian Empire.



Lee and Ina McNutt



Officers of Sherifian Squares

*January 7, 1958*—The caller's butterflies have been replaced by a contented feeling; the caller's wife still has knees that knock (a matter of construction!) and Sherifian Squares are all calm and collected. Ten sets of beginners registered for the beginners' class!

*February 4, 1958*—The U.S.O. Club in Casablanca celebrated their 17th Anniversary with Square Dancing as a feature attraction. Lee calls every Tuesday at the U.S.O. but this evening we had our club dancing for the group of Moroccan, French and American dignitaries.

*February 28, 1958*—Lee has been invited to hold a 3-day dance clinic at Port Lyautey starting this day. This is the Naval Air Station 90 miles north of Casablanca. Mike and Orma Olehauser have been working with 3 squares for the past two months and we hope this 3-day clinic will give them a helping hand.

*March 2, 1958*—Our clinic was a great success. Fifteen squares were dancing at all the sessions. Six of these were Sherifian dancers who went up with Lee and me. We feel that square dancing will become a real hit in Port Lyautey.

*March 6, 1958*—The Sherifian Squares are now members of the European Association of American Square Dance Clubs. We received our newsletters and membership cards today. We hope to take in some of the dance sessions in Europe this coming summer.

*March 22, 1958*—Lee calls today at Boulhaut Air Base (50 miles north of here) and is trying



to get the group started. They made a good start already by inviting a set of our dancers as guests at a pot-luck dinner before the dance.

Who is Lee McNutt? An Air Force Master Sergeant. Returning to the States in June, 1954, after a 30-month tour of duty at Nouasseur, we searched for a form of recreation we could learn and take back for our next overseas assignment. The activities for married couples stationed overseas are very limited. Movies and house parties are about it. The language barrier makes local recreation almost impossible.

Our stateside assignment was Parks Air Force Base, California, where we were talked into taking square dance lessons (after veiled threats to the master of the house!). We danced a year and a half with the Oscar Reeds of San

Leandro and knew that square dancing was what we could take on our next assignment. A caller's class with Bill Castner and we were ready for our overseas call, which came in June, 1957.

As we went aboard the ship in New York we were true squares — two cases of records, a Newcomb, two small suitcases of dance duds and a case of dog food were on our luggage list. Eight days later we arrived in Casablanca Harbor and were met by friends who had said goodbye just 3 years earlier at the same place.

Five days after arrival we were calling squares at the U.S.O. Thanks to the help of our base commander Col. Smith and Deputy Commander Lt. Col. Renshaw, square dancing is here to stay at Nouasseur.

---

## *A Problem...and an answer*

IN January, 1958, Sets in Order printed a troubled letter from Kitty Rash of Cornwell's Heights, Pa., which said, in part,

"... I can't understand why the Round Dance Instructors don't get together and teach the same dances. Then at least we would be able to dance the rounds at other dances and not just the place where we learned them. . . . Square dancing is uniform so why can't round dancing be the same? I have finally stopped buying records for I find I can't begin to keep up with them. Does anyone else have this trouble?"

Apparently other people have, for among the letters received on this subject was one from Kenn Trimble of Tacoma, Washington, who answered,

"... We were having the same trouble here, the same dance having several variations and what's more, more new dances being taught than anyone could remember. You learned a dance one week — reviewed it along with another new dance two weeks later — danced it perhaps once more in a month or so and then — nothing. Of course the good dances last, but how many good ones are there?"

"Also, if you dance under two or three different callers, each is very likely to teach a brand new dance the others don't. A letter was sent to the Rainier Council of the Square and Folk Dancing Federation of Washington, men-

tioning the above facts along with the same idea as Kitty's. We in turn contacted the local callers' club and came up with the enclosed answer. Although it has been just a short time in effect, it is working nicely so far. We won't be flooded with so many new dances and just have one way of dancing them."

The plan adopted to combat this phase of problems in round dancing included the following action by the callers' group:

- A. The members of the Rainier Teachers and Callers agreed that no member will teach any new Round Dance until it has been screened and standardized at a meeting of the group.
- B. A Round Dance of the Month continues to be chosen. It may be either new or old.
- C. The number and type of Round Dances to be taught in each club are left to the decision of the Caller and Club Members, providing that section (A.) above is observed. Dancers are asked to make their *real feelings known*, after due consideration, so that the program may please the majority.
- D. In addition, the parent Council was asked to study the situation and find more ways to solve the problem as it was felt that the first steps taken to rectify it were only beginning steps in the right direction.



# REPORT FROM THE EDITORS

## THE PREMIUM STORY

Some three years ago an inspired flash crossed the orbit of the business division of Sets in Order. "Why couldn't we," said they, "reward the initiative, energy, determination and interest of people who sell Sets in Order subscriptions by offering some nice gifts for this selling?" They cast about for gift ideas and came up with some beauties, among them a shining 50-cup Coffee Maker which would be really useful to any club or class.

Very carefully the Premium Plan was set up after hashing and re-hashing, thinking on and discarding many different ideas concerning it. It had to operate smoothly; be handled accurately both by the agents and our office and offer as little chance for "goofs" on either side as possible.

Once a workable plan was adopted, the next thing was to tell the story in the magazine and see what happened. What happened? It was a deluge. Queries flooded in from all over the United States and Canada and soon agents were "beaver-ing" diligently to earn their coffee pots. Or their electro-voice mikes or badges for their clubs or books or decals. The way the idea was picked up was startling and gratifying.

First club of all to win a Premium, in this case a Coffee Maker, was the Merry Go Rounds of Kalispell, Montana, with Millie Christiansen as the spark-plug. The Premium was sent out

in May, 1955, and is still being used and enjoyed, not only by this club but by other clubs to which it has been loaned on occasion. The picture on this page shows Pot No. 1 and its happy users. Since that time several *dozens* of these popular Premiums have whisked their way to diligent clubs. Some have even earned two and three of them.

At the present time 180 clubs and individuals in 60 cities in 37 states plus Germany, Alaska, Hawaii and Canada are working for Premiums of various types. 36 towns in California; 19 in Canada; 19 in Ohio; 9 in Kansas; 8 in Washington; 8 in Iowa; 6 in Texas, etc., etc., etc. are represented on the list.

"The name's the same" clubs are found here, too, among the Premium workers. There are the Belles and Beaux, for instance, in Seagoville, Texas; So. San Gabriel, Calif.; Phoenix, Ariz. The Circle Eights are in Detroit, Mich.; Iron-ton, Ohio; Ponca City, Okla.; and Spinard, Alaska. Dip 'n' Dive operate in Shreveport, La. and Tyler, Texas. Do-Pas-O are found in Tucson, Ariz. and Atascadero, Calif. The Dudes and Dolls cut capers in Kansas City, Kansas; Fayetteville, Ark.; and Springville, Utah.

Grand Squares are in Hayward, Calif.; Silver Spring, Md.; and Toledo, O. Hill Toppers can be found in Chatsworth, Calif. and Medford, Ore. Jeans and Janes spread from Kensington and Silver Spring, Md. to Honolulu, Hawaii. Merry Mixers are in Huntsville, Ga.; Independence, Iowa; Klamath Falls, Ore. and Phoenix, Ariz. Petticoat Poppers pop up in De Soto, Kansas and Blue Springs, Mo. And there are lots of Promenaders—in Pontiac, Mich.; Shreveport, La.; Kimball, Nebr.; Kenmore, N.Y.; Conway, Iowa and Battle Creek, Mich.

So it goes. It's vital and it's important. Wherever you find these lively groups, you find folks who are really interested in square dancing. We tip our cowboy hats to these active dancers and offer a public "Thank You" for their contribution to the circulation figures of Sets in Order.

The Merry Mixers of Kalispell, Montana, surround their well-earned Coffee Maker.





# The SQUARE DANCE PICTURE

A square dance with 200 of their friends as guests was an appropriate celebration for Vivienne and Bill Locke of Dinuba, California, on their 30th wedding anniversary. The large red heart pictured dominated the stage and the Lockes were presented with a "money tree" of manzanita.

*Photo by Dinuba Sentinel*



George Campbell, left, admires a Seminole Indian shirt given to Willie Harlan, right, a Cherokee Indian from Oklahoma, by Mike Osceola, Seminole from Miami. Willie was guest caller for the Silver Spurs at Miami's Hayloft. Mike enjoyed Willie's calling so much he now wants to learn to call, too.

*Photo by Miami Daily News*

Yup, square dancing on roller skates. It's Clem Marcoe's T-N-T's or Tuesday Night Teens, of Tucson, Arizona. They did their first skate exhibition at the Tucson Festival in January and have now been invited to literally "roll away with a half sashay" in several other localities.

*Photo by Wong and Wong*







# For Your SQUARE DANCE CLUB

## A THEME FOR A PARTY

### "A SQUARE DANCE TOUR"

**Y**OU CAN HAVE a lot of fun touring with your friends at your square dance club without ever leaving the hall. This was proved when the program chairman of the Minne Lusa Roundup Club in Omaha, Nebraska, was struck one fine spring day by the wanderlust and decided the club should do some touring — via square dances, of course.

The party was called Travel Night and as he came in the door, each member was given a ticket to a different destination. Of these tickets seven were winners of prizes which were typical of the place or area to be visited during that particular tip. Real ambitious committee people could fabricate some fold-up tickets such as are used on trains or pattern them after airplane tickets. Otherwise colored slips of paper with the destination name would suffice. All kinds of ideas could be called into play for this phase of the party.

The callers, Ken and Gerry Harbour, wrote rhymes which they gave as a singing introduction to the evening's program and to each tip. To the tune of Casey Jones the dancers learned what was planned for them. It went like this:

Now prick up your ears and listen to me  
This whole blamed crew is a-goin' to sea  
We're goin' to travel east and we'll travel west  
You'll float along with the girl you love best.  
All around the world we are going to sail  
Then you'll soar up to Mars; you won't have  
to bail.

So let's get aboard for that square dance tour  
We're goin' to see the sights now, that's for  
sure.

Hang on tight, we're headin' for the levee  
Steamboat Bill is comin' 'round the bend  
Now hop right on to that old showboat

Form your squares and let's go, friend."

The squares that follow, Venus and Mars  
and Steamboat; the rounds, Around the World,  
Why Ask for the Moon and Beautiful Ohio.  
An appropriate prize, cup and (flying) saucer.

The next introduction was to the tune of Eyes of Texas and the squares Lazy H, Yellow Rose of Texas, Rough Rider; the rounds, Wrangler's Two-Step and Double Alamo Mixer. The winning ticket was to Dallas. A welcome prize — 2 lbs. of frozen sirloin steak!

After an introduction which took them Down South, dancers capered to Dixie Chain Hash, Alabama Jubilee, Arkansas Traveler, Cotton Picker. For rounds, Tennessee Two-Step and Grapefruit Moon. The winning ticket was to Little Rock, Ark. The prize — a key-chain with a small mounted stone.

Sequin Skirt Mixer introduced a rhyme which took the dancers south of the border for such squares as Mexican Joe and Mañana; rounds, Swingin' Along and Mexicali Rose. The winning ticket went to Mexico City and the prize — Mexican glass and pottery.

The South Seas were the next to be visited by the "traveling" dancers with such squares as Trade Winds, Beyond the Blue; rounds, Aloha 2-Step, Coconut Grove, Blue Pacific. The winning ticket was to the South Sea Islands. The prize — a box of grass seed (to make grass skirts, of course!).

An introductory rhyme to the tune of Peggy O'Neil sent the folks to Ireland where they danced McNamara's Band, Same Old Shillelagh; rounds, Irish Waltz, Peggy O'Neil. Winning ticket was to Dublin — the prize a *green* cowboy tie; an (Irish) lace-edged hankie.

Then — back home. To the tune of Hot Time, the crowd danced such squares as Kansas City (Omaha), My Home Town and Hot Time; rounds, Home Sweet Home (any good-night waltz). Ticket was to Omaha—the prize, 3 months' free dues to the club.

So much for the program which could certainly be varied according to the imaginations of the committee in charge. Travel posters make colorful hall decorations and may often be obtained from airline offices in the larger cities. Or mount pictures from magazines.



Model trains and boats and airplanes make a good stage decoration and the caller could, of course, be dressed like an old-time conductor or brakeman or a slick airline pilot or river-boat captain.

The dancers, who should be informed ahead of time about such special parties as this, could wear some sort of addition to their square dance costumes typical of a tourist area.

For refreshments, one idea would be to have

a selection of *French* pastry, *Danish* tea cakes, *Scottish* short-bread, *Chinese* fortune cookies. For those who like heartier fare with their square dancing — a *Swedish* smorgasbord or *Italian* spaghetti prepared in several ways. Ideas are endless for this World Tour theme.

(Editor's Note: And what do YOU do on your special party night at your club? If you have a theme, write us about how you handled its various phases and we'll pass the ideas along.)

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## WONDERFUL FEELING

By Ed Gilmore, Yucaipa, California

**Record:** Balance 106 with calls by Ed Gilmore, 206 instrumental, 3206 on Minidisc (inst.)

CHORUS:

**Allemande your corner, come home swing your maid**

**You swing round and round and do a star promenade**

Swing twice around, gents keep right arm around partner's waist and walk directly into a left hand star promenade.

**Half way round you break it, a full turn around**

**Just the ladies star now, walk once around**

**Partner left, docey round the corner lady**

**Partner left, and turn, and promenade your pretty lady**

**Home you go and swing her, you swing and you sway**

**What a wonderful feeling, square dancing this way**

FIGURE:

**Head couples forward, back out half sashay**

**Pass through both turn right behind the sides stay**

Pass through turn right single file with the gent in the lead and stop behind the side couple.

**Sides right and left through, turn back and pass through**

**Swing the lady standing there, swing her you do**

**Men star left, it's once around go**

**Dos a dos, at home, then allemande left that corner lady**

**Promenade new partner around that old ring**

**What a wonderful feeling, square dancing this way**

Sequence: Chorus, Two figures for heads, Chorus, Two figures for sides, Chorus.

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## WHICHA-WAY-DEYGO

By Nonie Moglia, Castro Valley, California

**Allemande left and a right to your girl, It's a wagon wheel now make it whirl**

**Roll that wagon round the world, One and three spread out wide**

**California twirl arch over one, On to the next square thru  $\frac{3}{4}$  do**

**It's right, left, right, Go on to the next and do-sa-do**

**Now with the opposite box the gnat, Face your own a right and left thru**

**Inside arch, outside under, Right and left thru in the middle**

**Turn 'em around and pass thru, Split those two go round one four in line**

**Forward eight and back like that, Forward again and box the gnat**

**Now pass thru the other way back, Bend the line to a left allemande, etc.**



## THE NATIONAL'S GETTING CLOSER

**P**LANs are firming in readiness for June 19-21, when square dancers will visit the 7th National Square Dance Convention in Louisville, Kentucky. The following informative tidbits will help *you* plan your time better in Louisville.

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A tentative list of panels and discussion clinics includes: A1, Calling Techniques for New Callers; A2, Camp and Workshop Leaders; A3, Teens and Sub-Teens, Teaching and Leading; A4, Teaching Techniques and Class Organization; A5, Caller Associations; A6, What Kind of Records Do You Want? B1, Caller-Dancer Relationship; B2, Future of Square Dancing; B3, Square Dancing, International. C1, Round Table for Publishers, Editors and Record Producers (primarily for professionals); C2, Professional Callers' Round Table (also primarily for professionals); C3, Convention Organization (NSDC) (closed meeting for General Chairmen); C4, Sewing and Dress

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Here is the immense Kentucky Exposition Center where the 7th National will be held.



Making; C5, Clubs and Club Programming; C6, Swap Shop - Square Dance Hall Owners (for professional managers and owners). Leaders desiring to participate as panel members, are invited to write J. W. Yartz, 7 Mistletoe Rd., Anchorage, Ky.

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During the daytime program at the Convention, stress will be on workshops, where new material in all phases of the dance movement — square, round, contra and folk will be presented. Since most of the best leaders in the country are registered, these sessions promise to be quite rewarding.

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Lee Green, Round Dance Chairman for the Convention, advises that the following round dances will be used between squares in the various halls. The list is not complete but it is basic. Two-Steps: Happy Polka, Tennessee Two-Step, Laughing Dancers, Hot Lips, Gad-about, Tonight's the Night, Love Me, Champagne Time, Why Ask for the Moon, Think, Kit Kat, Calico Melody, Getting to Know You, Bonita Two-Step, How About That. Waltzes: Dreaming, Wishful, Seventh Heaven, Hour, Lover's, Moonbeam, Mannita and Blue Pacific.

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All callers interested in appearing on the Convention program or presenting material at the Workshops must register promptly. Any questions pertaining to the program should be addressed to Floyd S. Bohart, 312 Bramton Rd., Louisville 7, Kentucky. By the same token, round dance instructors interested in presenting material at the round dance Workshops should contact Lee S. Green, 2705 Shannon, Louisville 5, Ky. Exhibition groups who would like to appear on the program can write to Exhibition Chairman Max S. Forsyth, 4105 Ruckle St., Indianapolis, Indiana.

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### IMPORTANT

Where: Louisville, Kentucky  
When: June 19, 20, 21, 1958

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# ASILOMAR

JULY 27 — AUGUST 1, 1958

**S**UMMER ASILOMAR, the personal touch of Sets in Order, starts its fun-studded week with registration just after noon on Sunday, July 27. From that moment on participants literally "get lost" from the rest of the world and escape into the realm of square and round dancing pleasure.

The many who have come to Asilomar sessions in the past remember the wonderful vacation-like surroundings of this California State Park located on the Monterey Peninsula in Northern California. Dancers who attend are housed in comfortable redwood lodges, all but hidden among the cypress trees. Specially selected menus are prepared and served in Crocker Dining Hall where each meal becomes a meeting place with new friends.

## Two Groups for Rounds

The dancing is done in Merrill Hall with its perfect hardwood floor, ideal sound conditions and an atmosphere made-to-order for dancing enjoyment. The program this year will call for two round dance classes, conducted simultaneously. One class will feature basics and the fundamental figures of the waltz, two-step, etc. The other will be for the more experienced dancer who wants the latest, and the most complicated rounds. The extra class will be held in the spacious Administration Building, site of the evening's after parties.

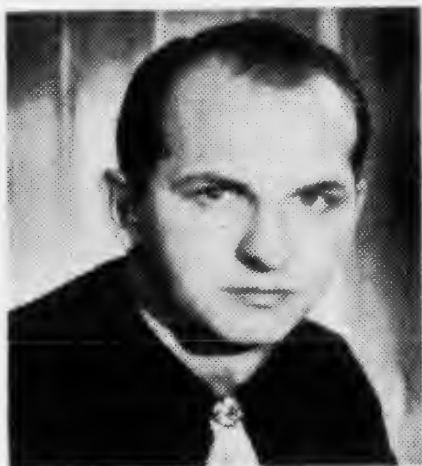
The Staffulty (Staff and Faculty) this summer

will feature top-notch national leaders representing all phases of the current dance picture.

For the Squares there'll be **Arnie** (and Jan) **Kronenberger** and **Joe** (and Claire) **Lewis**. For Rounds there'll be the **Hamiltons** (Frank and Carolyn) assisted by the **Richards** (Forrest and Kay). **Bob Osgood** (and Becky) will take care of the styling and unusuals while **Chuck** (and Dotty) **Jones** will see that just plain "Mr. and Mrs. Square Dancer" are well represented. **Jay** (and Helen) **Orem** assisted by **Ruthie Paul** handle the day-by-day business so necessary to keep an operation of this size in motion. There'll be others in the background, taking care of the children and young folks' program, taking pictures, helping with the sound and music and after parties and lending their talents to help make this a very memorable week.

If you're looking for a new vacation experience just for yourself, or for the two of you, or for the whole family, come to Asilomar this summer and share a week of square dancing pleasure with the folks who bring you each issue of this international, monthly square dance magazine, Sets In Order.

A free brochure with all details and an application blank will be rushed to you if you'll just send your name and address to Sets In Order Summer Institute, 462 N. Robertson Blvd., Los Angeles 48, California.



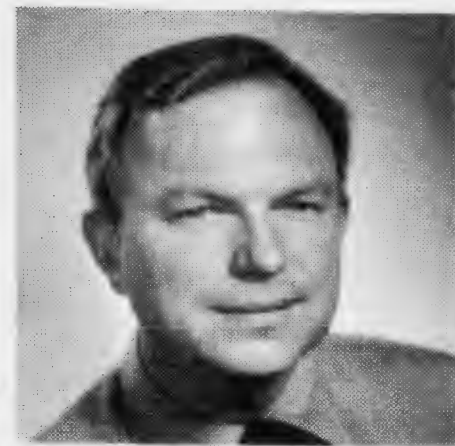
THIS IS ARNIE



THIS IS BOB



THIS IS JOE



AND  
REPRESENTING

THE DANCERS THIS IS CHUCK

THIS IS THE  
TEACHING STAFF

THE HAMILTONS



THE RICHARDS





# Chick Jones

## NOTE BOOK

DEAR BOB,

The term "petticoat" derives from the French word "petite" or "small" and the Old High German word "kozza" meaning "coarse mantle." In other words "petticoat" actually means "small coarse mantle" which sounds like something off of a stunted fire-place.

"Petticoat" once applied to a short undercoat worn by men or even a waist-coat. It can still be safely used in place of "kilt" or "fustanella." This is the sort of service we like to supply in this column, so that when you are attending a party, say, and the talk turns to fustanellas why you can then point out that the fustanella is a sort of kilt or petticoat worn by Greek soldiers. Check first though to find if there are any Greek soldiers present. Greek soldiers don't like to have their fustanellas called "petticoats."

A sheeting hung about a yacht before launching can also be called a petticoat.

"Petticoaterie" is also a word, oddly enough. It means a group of women.

I've seen a lot of petticoateries at square dances, they always form just before a tip starts and are almost impossible to unravel. Why is it that the last few minutes of an intermission are so important to women? Why this fluttering across the hall to earnestly confer with other females at the very last moment? Can't it wait? I mean, are there some kind of deep enigmatic instructions being exchanged? Why in that tiny

Petticoaterie



interval in the sequence of time must there be these critical conferences?

Ever tried listening in? The male ears are simply not tuned fine enough, just as our ears cannot hear a dog whistle. Oh, words come through all right, but they have no real meaning; the order is usually wrong and there is an appalling absence of verbs; typical example: "Genevieve . . . glaringly . . . flounces . . . goes 340 degrees fahrenheit . . . candlewicking under glass . . . I couldn't . . . never never never . . ."

Male conversation needs verbs just as an automobile needs gasoline but women seem to

Greek Soldier and  
Small Coarse Mantle



be able to communicate without them completely ("flounces" and "couldn't" as employed above are not verbs) or else to use verbs alone, scattered around loosely amidst a fabric of shrill laughter: "hahahaha . . . didn't . . . hahaha . . . going? . . . haha . . . understand? . . . hahahahaha . . . understand . . ."

Now, the astonishing thing is that any petticoaterie will understand either one of the above statements, will not only know exactly who is being referred to but what events, and when they occurred, and most striking of all — so will every other woman in the room, whether she appears to be listening or not.

How is this done?

If women have this ability to communicate, why do they congregate into these small groups just before the music starts? Why not just broadcast the information or warning or gossip or whatever it is in woman language since they know full well that every other woman will know it immediately anyway and that even when a man hears, he cannot understand?

Men trust each other but don't understand each other.

Women understand each other but don't trust each other.



Someone once said that when women kiss each other it always reminded him of prize-fighters shaking hands.

Did you ever notice that just when you are putting on your pajamas your wife remembers that tomorrow is trash day?

Why is this?

Surely it isn't true that seeing you in pajamas reminds her of "trash"? The pajamas are wrinkled to be sure and pajamas are always too big or too small — you either look like you are trying to wear junior's night-clothes or a non-inflated weather balloon.

But surely not "trash."

So you stumble out into the night bare-footed (your slippers are later found in the dirty clothes) step into the garbage can, onto the cat, up to a rafter, down to a rake and out to the curb under the hedge.

You re-enter the bedroom with all the bloody muddy hauteur you can command, to find your wife gently sleeping, with a magazine held in her gentle little hands. You try to get into bed nastily — a difficult and exacting maneuver since your aim is to make her uncomfortable without completely awakening her — because then she'll forgive you and the whole thing's out the window. I've never been able to swing it myself, and goodness knows I've remembered few enough trash days in my time.

Whatever else you may do, *don't* ever say you'll do it in the morning "...before they come..."

You won't.

No husband, in the long evolution of man has ever awakened in the morning in time to take the trash out.

I think women do. I think they awaken and hear the trash-collector far down the block — plenty of time for you to get the stuff out. But they wait, I contend, and watch you with beady-eyed satisfaction, with the surety of long knowledge that you will be undisturbed by the frightful clatter of the crashing barrels.

I *think* this is what they do. I have never heard of a woman being caught in this act.

Suddenly you awake with a dreadful start, your vertebrae cracking together like a railroad train snapping into movement. Far in the distance you hear the tiny sounds of the trash truck moving *away*. The sun is blinding in your eyes. You look at your wife. She is in exactly the same position she was last night . . . an-



gelic . . . sweet . . . and forgiving . . . The magazine has slipped to the floor. A gentle, sweet and forgiving smile wreathes her lips.

You try to get out of bed *without* disturbing her this time. Your movements are as timid as a wee mousie, you glide from beneath the coverlet like a greased squid, absolutely no sound disturbs the stilly air, you have even given up breathing for the moment. The pink pads of your anxious toes find the carpet, on little cat feet you proceed around the bed toward the door. You reach it.

"Good morning, dear."

You ascend to the chandelier in one graceful swooping arc, grasp it to your straining bosom and swing quietly, pushing your eye-balls back into their sockets. Your wife smiles up at you with trust and love, secure in the knowledge that you have indeed arisen early and taken the trash out "before they came."

I tell you there is no future in it.

Better a broken tibia, a crushed skull, cat-claw embroidery on your ankles, a frost-bitten nose, than a week of the gentle reproach brought about when your wife must, in her fragile womanly way, find receptacles for the extra week's accumulation of papers, boxes and bags.

A friend of mine was locked out one night while taking out the trash and spent the night wrapped in gunny sacks in the back seat of his car yet he counted it time well spent, the alternative being too dreadful.

This started out to be an article on women's dress.

What happened?

Chuck Jones



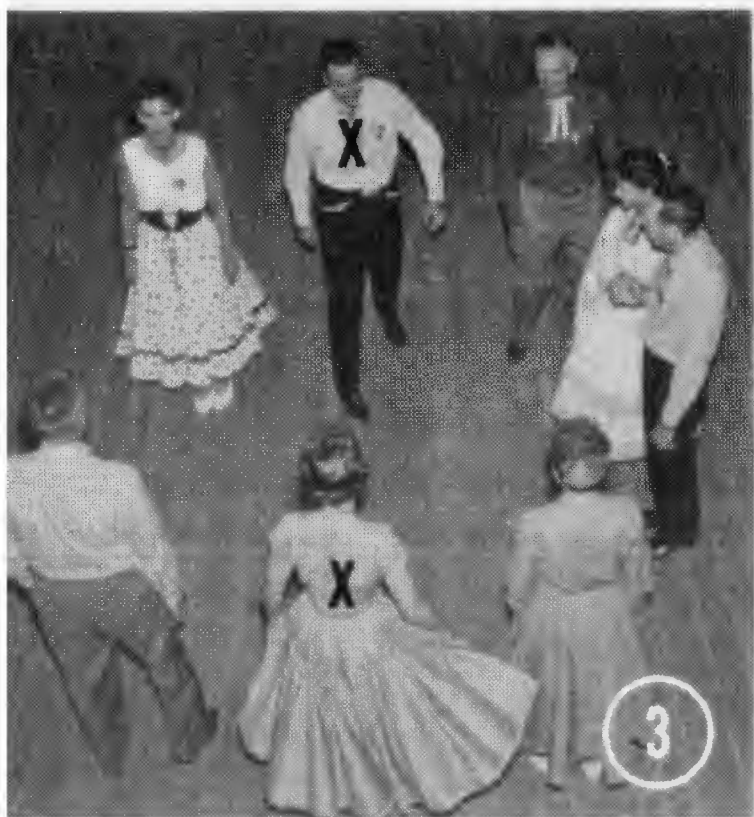
## STYLE SERIES:

## OUT & IN



**A**LL BUT FORGOTTEN in some areas, never used in others, Out and In is a simple and rather basic square, well worth hanging onto. In this version of the dance the active couple (marked X) separates, (1) and the man and woman both walk around their

own corner (2). They cut in between the side couple (3) walk in front of the next person (4) then around the last couple where they meet and swing (5). Now comes the part in square dancing that has almost disappeared: *the traveling swing*. The active couple, in a



regular waist-swing, moves through that last couple (6) and right down the center of the square (7) until they reach home (8) and everybody swings. The traveling swing is not a pivot. It's a good healthy buzz swing (smooth, not rough) and should take at least sixteen

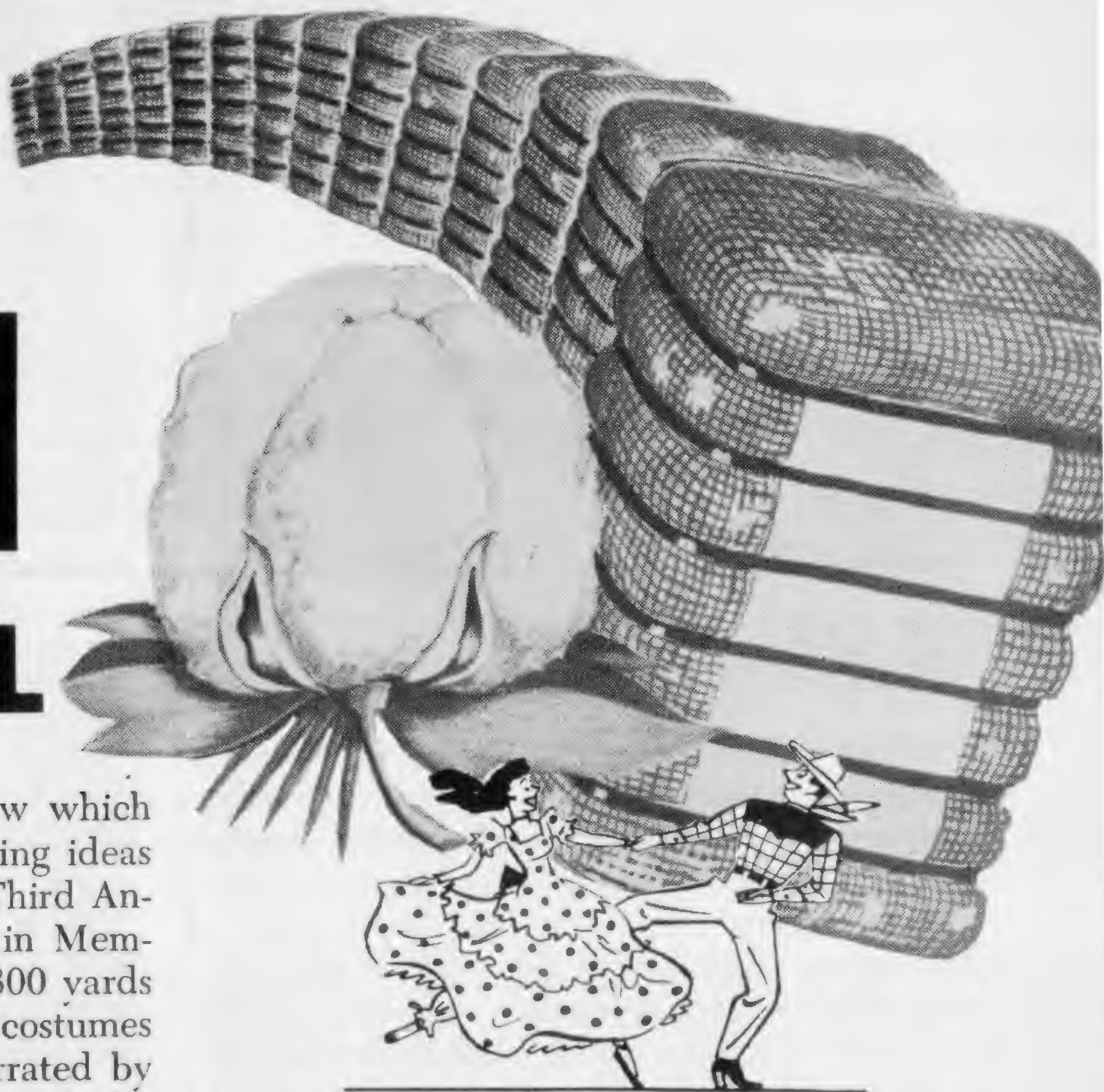
counts to make the distance. The old-time call that still thrills many a veteran square dancer, went something like this:

**Meet your honey start swingin' at the wall  
Comin' down center swingin' in the hall.**





# A UNIQUE FASHION SHOW AT THE COTTON CARNIVAL



A SQUARE DANCE Fashion Show which will offer several new and diverting ideas will be held in connection with the Third Annual Cotton Carnival Square Dance in Memphis, Tennessee on May 12th. Over 800 yards of cotton material will go into the costumes worn in the show, which will be narrated by Jeanne Giannini on the theme, "Around the Clock with Square Dancing Fashions." Fifteen couples will model the clothes, material for which was given by the National Cotton Council of America.

Five couples will wear square dance fashions inspired by holidays; Valentine's, St. Patrick's, Independence Day, Hallowe'en and Christmas. Eight couples will model fashions in several lovely pastel cottons and will display them while dancing a round dance medley.

For the main feature, "Around the Clock," couples will "set the clock running" at 2 P.M. 2, 3, 4, and 5 P.M. will have couples modeling square dance clothes that are simple yet attractive, the sort of thing to wear at camps, clinics (both will be available) and classes.

6, 7, 8, and 9 P.M. will have couples modeling square dance clothes that are colorful, bright and a little on the fancy side. All of the men will wear shirts matching their partners' dresses. These will represent clothes that are appropriate to don when attending a "callers' dinner," convention session and regular club dances.

Ah, but 10, 11, 12 P.M. and 1 A.M. will have couples wearing the very fanciest square dance clothes imaginable! This group will be

called the "Carnival" squares. All the men will wear white western shirts and black ties, while the "ladies on their right" will be fetchingly be-ruffled to the nth degree. They will look very formal and dressed up as they might for a Festival or Carnival dance. There will be a group called "originals," made up of couples showing square dance clothes made from cotton material purchased by the couple and made to suit the individual, mostly from original patterns. Two couples from each square dance club in Memphis will make up this group.

The show will actually begin at 8 P.M. with an hour of square dancing. At 9 P.M. the style show will begin with couples from every square dance club in Greater Memphis modeling outfits. At 9:30 P.M. the Maid of Cotton, Miss Jean Carter, and the King and Queen of the Cotton Carnival will arrive. After they have been officially greeted, they will watch the rest of the show and the square dancing. Sponsors of the affair, besides the Council, are Memphis Cotton Carnival Association, Greater Memphis Association of Square Dance Clubs, Memphis Recreation Department, the YWCA and a local department store. Mrs. John Edgerton is General Chairman of the show for the third consecutive year.



# RAGING THE ROUNDANCERS

THE HOLCKS of Austin have contributed in many fine ways to the general dancing happiness in our country and not the least of them have been in the field of round dancing.

They started round-ing, and square-ing in 1939 when their 8-year-old son, Manfred Jr., came home from a children's class and asked if they knew Put Your Little Foot. Believing that the parents' interests should include those of their children, Bertha and Manfred Sr. enrolled in the next 6-lesson square dance class the Recreation Department gave, in spite of a heavy volley-ball, bowling and PTA schedule. They haven't stopped since.

Ten years ago they built a back-yard dance slab and concrete room as a practice place for friends and the Capitol Set — a teen-age group who, with many changes and additions, have danced all over the map of Texas.

The Holcks danced for 10 years before attempting to teach or call. They have attended "Pappy" Shaw's classes almost continuously since 1947, all of Herb Greggerson's Ranch

Dance Schools and have been on the staff of Foot 'n' Fiddle Summer Camp for the past 3 years.

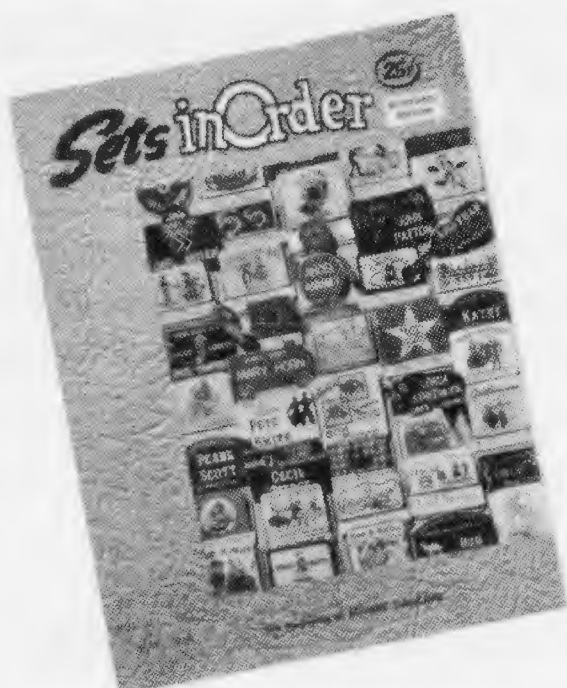
Bertha helped organize and held top office in the Mid-Tex Square Dancers' Association; was square dance instructor for the Austin Recreation Dept. and has been their Round Dance specialist since 1949. She organized the first Round Dance Festival in 1952 at Austin. Since 1950 she has been resource person and folk and square dance specialist at the Recreation Leaders' Laboratories in Texas, New Mexico, South Dakota and Michigan. For 2 years she was Assistant Editor and for 5 years Editor of the very excellent Foot 'n' Fiddle Magazine.



*Manfred and Bertha Holck, Austin, Texas*

Manfred does half the work on all of Bertha's jobs, has been a CPA since 1935 and until after April 15 was not available for *anything*.

The Holks are firm believers in a happy combination of squares and rounds. To them the greatest fault of the decline in any given area of the round dance lies in the inadequacy of the majority of the square dance callers and teachers. Because they do rounds poorly or not at all they do not include them in their basic teaching. To quote a trite expression, "A good round dancer makes a better square dancer."



## ON THE COVER

The friendly spirit of Square Dancing is certainly given a helpful boost by the colorful and varied name badges that form the display on this month's cover. A pride in ones "home" club, a clear display of name and sometimes city, all incorporate themselves into these bits of plastic that play such an important part in today's square dance picture.



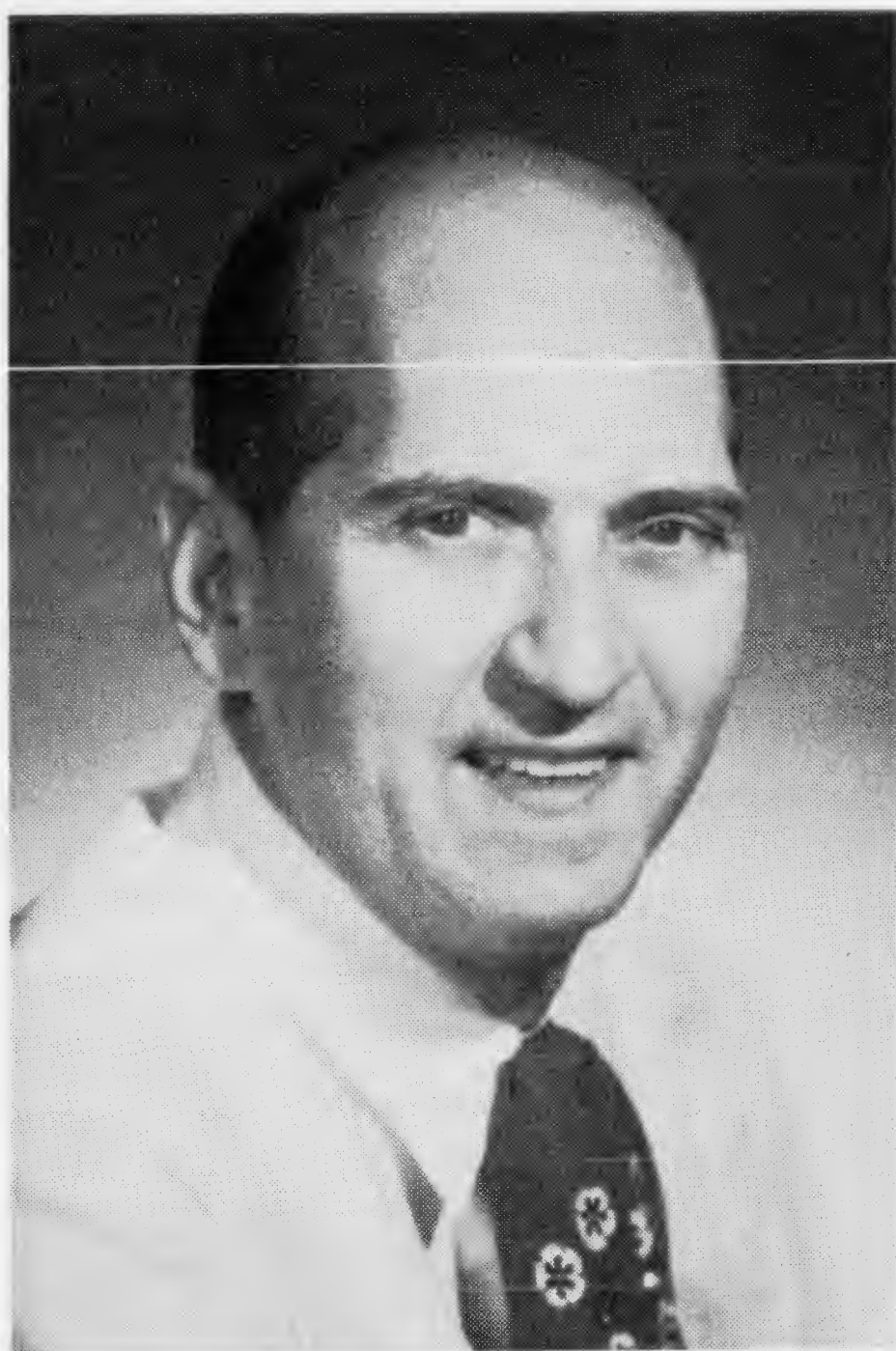
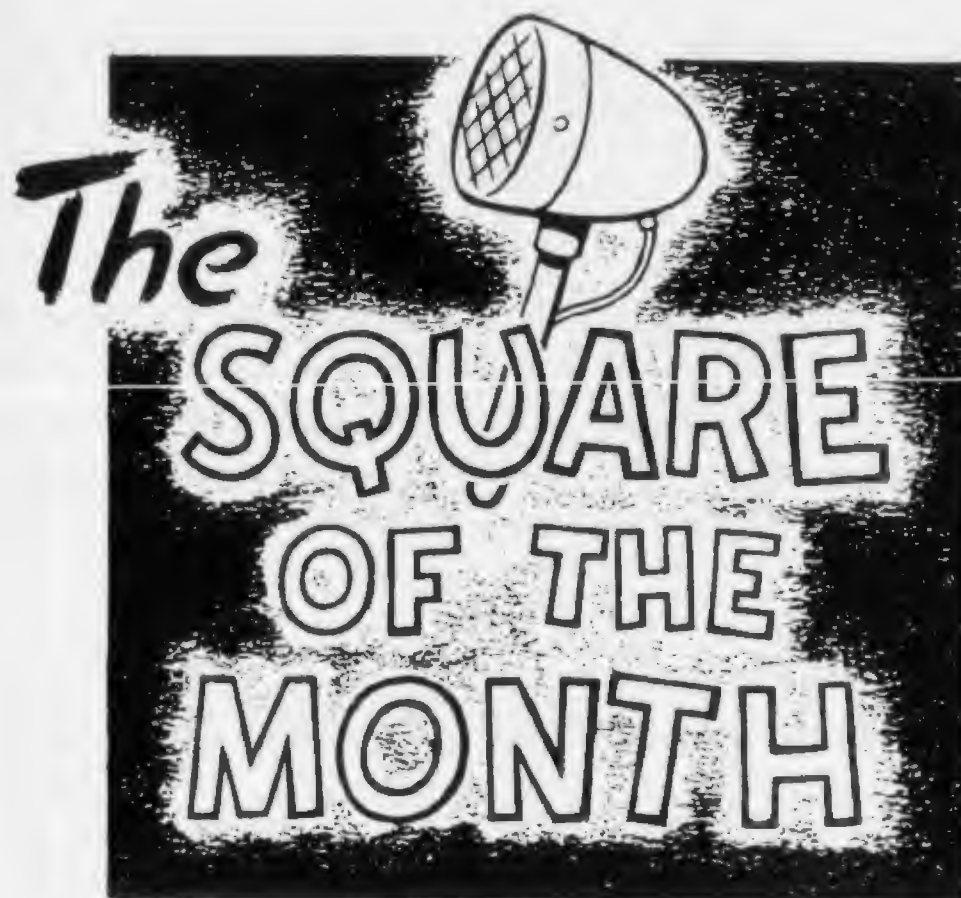


Photo by Tommy Eure

*Bill Muench, Tampa, Florida*

## ILLEGITIMATE CHAIN

Head gents chain with the right hand man  
 Turn 'em gals don't let 'em stand  
 Chain them back—same old hand  
 Head ladies chain to the left  
 Chain 'em back don't take all nite  
 Head ladies chain left, Head gents chain right  
 Chain 'em back and don't be slow  
 Partners left — DoPaso  
 Corner lady right hand around  
 Partners left hand swing  
 Gents star right in the middle of the ring  
 Opposite lady left hand swing  
 All the way around — face your corner  
 All eight chain — go right-left  
 Chain 'em back again — go right-left  
 Left hand swing go all the way 'round  
 To right hand lady, all eight chain  
 Go right-left, chain back again  
 Go right-left, left hand swing  
 Gents star right middle of the ring  
 Three-quarters 'round. Allemande left . . .



**T**HE BOY SCOUTS are responsible for Bill Muench's calling career. He was a Scoutmaster in St. Louis when the troop decided to have a series of square dances to earn funds for a bus to take on camping trips. Bill was picked to M.C. and change the records, and, since someone had to tell the customers how to allemande, etc., he also had to teach. Calling evolved naturally and he made his "debut" some 11 years ago with "Two Little Sisters." In St. Louis Bill worked with several church groups, called for two clubs, conducted classes and worked with children's groups at a nearby orphanage.

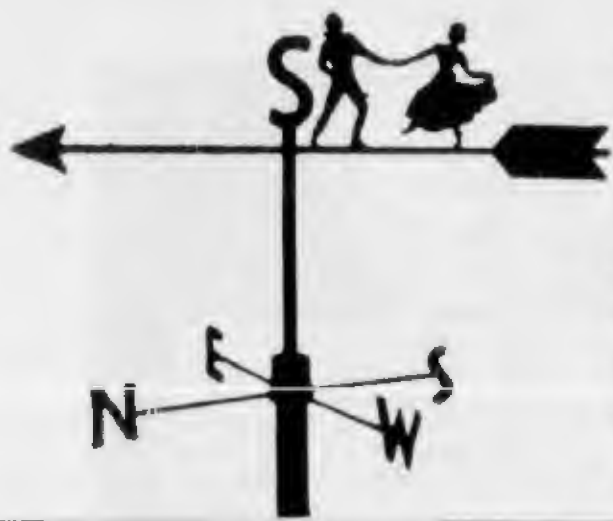
In 1952 the Muenches, Bill and Ruthe, moved to Tampa, where they continued with their square dancing activities. Bill now calls regularly for Clearwater Crackers, Dixie Swingers and Crosstrailers, besides teaching three nights a week, two of them for the Adult Education System. On Friday nights he conducts an advanced workshop; on Saturdays he alternates between a closed advanced dance and an open, fun-level dance.

Last year Bill was president of the Sun Coast Callers' Assn. and currently he is president of the Florida State Callers' Assn. He is also chairman of the State Convention Committee; a member of the University of Florida Short Course Committee and on the staff of the University Short Course, a joint venture of the University and the State Callers' Assn.

In January, 1956, Bill originated the Florida Knotheads of whom there are now about 1400.

Bill manages all of the above activities with the able help of his taw, Ruthe, who enjoys them equally with her busy husband.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Illinois

Fifteen years of dancing at Gage Park in Chicago is a proud record, indeed. O.K. Rich is park supervisor and host caller, who aided by 3 other regular callers, John Golden, Bruno Wiggins and Peter Mazik, plus guest callers, celebrated the anniversary on March 12. Live music sparked the evening and the hall was filled with appreciative dancers.

The Illinois Federation of Square Dance Clubs presents its Annual Festival on May 3-4 in Spaulding Gym, Peoria. There will be two fun-filled days: round dance instruction by Dorothy and Dayton Foster; square-ing with Harold Mainor and federation callers. There will be special exhibitions and the whole thing sounds like it should not be missed. The yearly event is held in a different Illinois city each time and includes the business meeting for election of new officers.

Calico Kids of Marquette Park, Chicago, under the direction of Velma Larson, presented their annual Calico Capers on March 2 at Gage Park. Proceeds over expenses were turned over to help retarded children of the Southwest District.

Nine couples from Glen Ellyn Squares danced on the National Barn Dance radio show to John Dolce recently. The club is ten years old and the regular caller is Bill Shymkus.

## Pennsylvania

Kon Yacht Kickers of Conneaut Lake are planning their summer square dance program to be held at beautiful Conneaut Lake Park. On Saturday night, June 28, there will be a Jamboree in the Dreamland Ballroom, to get things started. There is room for 100 sets. Katie McKenzie, Harold Neitzel and Angie Dalessio, Ohio; Herb Suedmeyer, New York; and Pete Heckman, Pa., will have charge of the calling. Write Mary Shadley, of R.D. No. 1, for more information.

## New Jersey

February 1 marked the date of the 2nd Annual Mid-Winter Club Festival and found the walls of the Tall Cedars in Teaneck bulging with members of square dance clubs of New York and New Jersey. Featured callers were Marty Winter and Slim Sterling, both of whom had been visiting clubs with in-person invitations, a most successful method, indeed.

## California

Fresno's Annual Kross Roads Squar-Rama on February 28-March 2, was again a popular affair. Cal Golden, late of Merrie England, was M.C. and featured callers were Brownie Brown, Bill Richardson, Bruce Stotts, Bub Ables, Jim Mork, Glen Story, with the Hunter Crosbys and Ralph Maxhimers handling rounds. Jack Barbour furnished the music. The week-end was sponsored by the Valley Associated Square Dancers and heading the committee workers were Chuck Griffin and Bethel Thomason.

Young at Hart Club will hold its Annual Scholarship Dance on May 17 at the New Cafeteria in the Wm. S. Hart High School, Newhall. Club caller is Dud Frankeberger; there will be guest callers and live music by Bertha and Bunky. Purpose of the dance is to accumulate a Scholarship Fund for some senior in the Newhall District High School.

The Hollywood Palladium always makes an impressive setting for a square dance and this was proved again on March 23 when 1st District, A-Square-D, under the direction of Don Shiffler, gave its Spring Dance there. The crowd was abundant but not jostling and the dancers were exceptionally beautifully costumed for the occasion. M.C.'s were Jess Owens, Al Gottlieb, Joel Orme, Art Steiner and George Elliot, with Larry Ward's Promenettes exhibition at intermission again bringing down the house.

Beverly Hill Billies shhhurred and begorra-ed to beat the band for their St. Pattie's Dance on March 15, with Slim Brough calling.



## Arizona

General Chairmen of the Mile-Hi Hoedown in Prescott on June 6-7 are Vern Frazee and Glen Alvis. A Friday Warm-Up Dance, Saturday breakfast and workshops will be followed by the Saturday night feature dance and After Party. Travelers en route to the Convention at Louisville are invited to stop by.

The folks in Page to build the Glen Canyon Dam have formed a club called the Dam Squares! Uh,huh, and officers are the Louis Stallings, Mickey Clyde and Ken Hayes. Bert Cutler calls and the Jim Scheimers teach rounds.

March 21-23 were the dates of the Yuma Festival this year, with Schroeder's Playboys from Mesa furnishing the music and Harley "Smitty" Smith from Los Angeles and Sparky Herring as Saturday night M.C.'s.

Phoenix's 11th Annual Valley of the Sun Festival on February 28-March 1st was well attended. Opening dances on Friday evening got the ball rolling. On Saturday there were the Breakfast, Workshops, a Fashion Show, a Chuck Wagon Dinner, the Big Dance and After Party, with Sunday catching up the loose ends with a Farewell Get-Together Dance. Johnny Schroeder was General Chairman of the affair.

## Indiana

For four solid years the Dan Corys, of New Castle, drove 50 miles each way to Indianapolis when they wanted to square dance. This palled so they started teaching square dancing themselves in their home town. Soon they were having 5 classes per week in their garage. Now a club, Allemande Leftovers, has been formed with Lee Matthews imported from Indianapolis to call and the Corys still patiently instructing.

Central Indiana square dancers have a wonderful new place to dance in the Hayloft on the western edge of Indianapolis, in Speedway. The hall can accommodate 50 sets and schedules classes and dances regularly with Jack Livingston, Basil Pickett instructing and calling.

On February 16 the South Bend Callers' Club held their 8th Annual Festival at the Laurel Club. Two floors were open for dancing with Jim Reed's orchestra on one, Everett Miller's on the other. Callers were members of the club and hailed from South Bend, Mishawaka, Michigan City, and LaPorte, Ind.; Kalamazoo, Watervliet and Grand Rapids, Mich. The dance was on the night of the Big Blizzard but still 300 brave dancers showed up.

## New Mexico

A new group in Albuquerque, utilizing the "single caller" idea, is the Traveling Star Club, meeting 1st and 3rd Saturday nights at the Woman's Club. Charley Lovett is the caller.

May 2-3 are the dates for the New Mexico State Square Dance Festival at Los Alamos; Lee Helsel is the featured caller from out of the area and on Saturday 25 of the top New Mexico callers will also be at the mike. Gov. Mecham has been invited to introduce the new state officers. Dancers are expected from Texas, Colorado and Arizona.

A needed square dance barn will shortly rise in Albuquerque, built by the square dancers themselves, many of whom are construction people. A corporation, the Albuquerque Square Dance Club, has been formed to finance the project, with Dr. Gerald Northcutt at its head. Warren White and Al Kilby are Construction Supervisors; Walt Eden and Vince Domme are Electrical Supervisors; Bill Laswell is Heating and Air-Conditioning Supervisor. During the first *week*, square dancers purchased \$1460.00 worth of memberships in the new corporation.

## Texas

Current officers of the Houston Square Dance Council are Al Treppke, Pres.; Boots Lewis, Veep; Pat Page, Treas.; and Blanche Marrero, Secy. . . . in Tyler, Ralph Chambers is turning out nice crops of beginner dancers to swell the dancing horde . . . Houston's 6th Annual Couple Dance Festival on February 8 had a most elegant printed program, with a silk-screened cover. M.C.'s were Earl Eberling, Leland Lawson, Tom Mullen; exhibitions were by the Oliver Kassels, Manfred Holcks, Roger Knapps, Finn Wahls, Manning Smiths and the Waltz Quadrillers, Tulsa, Okla.

April 18-19 were the dates of the 11th Annual Spring Festival in El Paso, with Red Warrick as the calling principal. The busy Schroeder's Playboys were there, too, to make with the music. The locale was the Coliseum and after the Friday Warm-Up, Saturday's program included dancing and workshops, the night dance and After Party.

The Amarillo Square Dance Council has sponsored a series of monthly dances with out-of-area callers. Some of these have been Bruce Johnson, Johnny Le Clair, Marvin Shilling, Terry Golden, Selmer Hovland, Red Warrick, T. J. Miller, and Jonesy.



# THE MAN WITH THE MANDOLINO

By Patsy and Erma Celentano, Clearwater, Florida

**Record:** Capitol No. 45-16229, "The Man With The Mandolino"—Dean Martin

**Position:** Closed, M. Facing LOD.

**Footwork:** Opposite, Directions for M.

## INTRODUCTION

### Measures

**1-4 Wait; Wait; Wait; Girl Twirl in front of M;**

#### PART A

**1-4 Point Fwd, Back; Point Fwd, Back; Two Step; (Fwd) Two Step (Fwd) LOD**

In closed pos M facing LOD (Wt on R ft) point L ft fwd & back; repeat point L ft fwd, & back; starting M L ft do two fwd two steps in LOD.

**5-8 REPEAT ACTION** of meas 1-4 but do two CW turning two-steps, end in SEMI-CLOSED pos facing LOD.

#### PART B

**9-12 Run, 2, 3, Brush; Run, 2, 3, Brush; Two Step; (Fwd) Cross;**

In SEMI-CLOSED pos facing LOD do three rapid steps L R L & brush R ft; repeat same action starting M R ft & brush L ft; end in butterfly pos M facing out do two step L (LOD) releasing lead hands (with M R & W L hands joined) cross over W under joined hands to face RLOD.

**13-16 REPEAT ACTION** of meas 9-12 in RLOD ending OPEN POSITION facing LOD.

#### PART C

**17-20 Turn Away, 2; 3, 4; Two Step; (L) Two Step; (R)**

In open dance pos facing LOD starting M L ft (with slight swaying hip motion) do four steps to complete a small circle (M going L & W going R) ending facing partner with M facing out in butterfly pos do a two step L (LOD) and two-step R (RLOD), on last ct of meas 20 assume closed pos & maneuver slightly to the R.

**21-24 Pivot 1, 2; 3, 4; Two Step; (Fwd) Two Step (Fwd);**

M facing slightly in RLOD & closed pos do full (CW) R face couple pivot in four slow steps starting M L ft L R L R progressing in LOD end M facing LOD for two fwd two steps in LOD & ready to start from the beginning.

#### TAG

**1-4 Walk, 2; 3, 4; Two Step L; Two Step R;**

In semi-closed pos walk four steps in LOD M, L R L R on last ct of meas four (of the TAG) M face out do 2-step L (LOD) 2-step R (RLOD) end in semi-closed pos.

**5 Walk, 2;**

**6-9 Two Step; Two Step; Twirl; Twirl;**

M facing slightly right in closed pos do two R turn 2-steps ending in LOD, W twirl R face under M L & her R arm making two complete turns, M walk fwd four steps while W does two R face twirl.

Sequence of Dance A B C / A B C / A B C / A and the TAG.



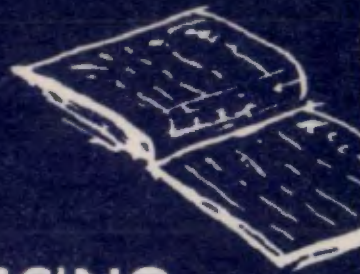
**"SLIM" BROUGH**

Slim Brough, one of the truly "warm" figures in today's Square Dancing, passed away in Los Angeles on Tuesday, April 15th. Slim was a most popular caller during his more than ten years with square dance groups in the Southern California area. His enthusiasm was contagious and his deep, bass voice sparked many a round-up. Slim was directly responsible for guiding a large number of new callers into the activity through the various caller's schools he conducted. Not only in California, but in the Pacific Northwest and in other places where Slim has called, he will be greatly missed. Square dancers everywhere join in extending sympathy to Pat and to Slim's two young daughters.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY, 1958

## BUSY SQUARE

By Gordon Blaum, Miami, Florida

First and third do a half sashay  
Go up to the middle and back that way  
With your opposite box the gnat  
Face the sides, right and left thru  
Inside four California Twirl then pass thru  
Right and left thru with the outside two  
Inside four California Twirl then pass thru  
Right and left thru with the outside two  
Inside arch, outside under, pass thru  
Right and left thru with the outside two  
Pass thru and face your partner  
Pass thru and face your partner  
Allemande left with your left hand . . .

## EIGHTEENTH OF JANUARY

By Bob McDaniel, Topeka, Kansas

First and third swing your girl  
Two and four, California Twirl  
Heads pass thru and around one  
Circle with the sides and have a little fun,  
A full turn around — then one-half more,  
Side men break and line up four.  
Go forward and back, don't get lost,  
End ladies chain diagonally across,  
Turn 'em boys, that's all you do  
Go forward eight and back with you  
Go forward again and pass thru  
Now BEND YOUR LINE, you're not thru,  
Go forward and back, you're doing fine,  
Pass thru and BEND YOUR LINE  
Now one more time you pass thru,  
And BEND YOUR LINE, here's what we'll do.  
Now a Right and Left Thru across the way,  
And finish it off with a half-sashay,  
Go forward eight and eight fall back,  
Forward again, box the gnat,  
Now pass thru and all turn RIGHT,  
Go single file around that side,  
Now the girls roll out around one man  
To an allemande left, go right and left grand.

## SQUARE THRU BREAK

By Johnny White and John Crawford,  
Campbell, California

All four ladies chain across  
Turn 'em boys and don't get lost  
Heads lead to the right and circle four  
Make two lines at the sides of the floor  
Forward eight and back with you  
Square thru is what you do  
Go right, left, right, left  
Right to the next and pull her by  
Do paso with sweetie pie  
Her by the left go all the way around  
Corner right when you come down  
Partner left, roll promenade.

## STUB'S JUST FOR FUN

By Stub Davis, Waurika, Oklahoma

Everybody swing and everybody sway  
All four couples a half sashay  
Head two couples box the gnat  
Face your partners, pass thru  
Box the gnat with the outside two  
Inside two, split that two  
Go around one and line up four  
Forward eight and back in time  
Pass right thru and bend the line  
\*\*Forward eight and back like that  
Forward again and box the gnat  
Pull 'em thru — there's your corner  
Allemande left with your left hand  
Partners right, a right and left grand.

### Variation No. 1

\*\*Forward eight and eight back out  
Arch in the middle, ends duck out  
Go around one you're not thru yet  
Then right and left thru across the set  
Turn 'em around, don't just stand  
Cross trail back a left allemande  
Away you go with a right and left grand.

## TRAIL THRU PASS ONE

By Bern Aubuchon, St. Louis, Missouri

Four ladies chain across  
Two and four pass thru U turn back  
First and third bow and swing  
Forward up and back to the ring  
Well, Dixie chain straight across  
Girls go left, gents go right around  
Just two, that's what you do  
Hook on the ends and make two lines  
It's forward eight and back on the run  
Well, trail and pass one  
Corners all left allemande . . .

## HALF-SQUARE RAT RACE

By Milton E. Lease, Palm Springs, Calif.

One and three do a right and left thru  
Turn 'em around and half square thru  
Then half square thru with those on the rim  
California twirl and you all face in  
Now half square thru those facing you  
Then THOSE WHO CAN do a half square thru  
California twirl and you all stand pat  
Take a little rest, we'll have more of that  
Now two and four do a right and left thru  
Turn 'em around and half square thru  
Then half square thru with those on the rim  
California twirl and you all face in  
Now half square thru with the opposite two  
Then THOSE WHO CAN do a half square thru  
California twirl to a left allemande  
Right to your partner, right and left grand.



### **TRIPLE THE GNAT**

By Marvin M. Yates, Overland, Missouri

Allemande left, the ladies star  
Gents run around, don't go too far  
Allemande left, the gentlemen star  
Girls run around, don't go too far  
Same girl allemande thar  
Back right in right where you are  
Throw in the clutch, put 'er in low  
Twice around the ring you go  
Same girl do-paso  
Her by the left — corners right  
Partner left, full turn around  
Promenade don't slow down  
Put 'em in the lead go single file  
Girls in the lead go 'bout a mile  
Gents back track on the outside track  
Twice around when you get back  
Girls back track behind your man  
Walk right along to beat the band  
Girls move in with a right hand star  
Gents reverse from where you are  
Twice around — what'll it be  
Same girl box the flea  
Gents in the middle, right hand star  
Girls keep a goin' just like you are  
Twice around, meet 'em agin  
Gents slide out, girls go in  
Twice around from where you're at  
Same girl triple the gnat  
Box it once, box it again  
Box it back, I'll tell you when  
Pull 'er by, U turn back  
Allemande left that girlie, Jack, etc.

### **BREAK**

By Bill Brooks, Memphis, Tennessee

One and three, bow and swing  
Promenade half round the ring  
Promenade, go two by two  
Two and four cross trail around the land  
Behind the heads you stand  
Forward eight back like that  
Center four box the gnat  
Pass through the other way back  
Around one, come back in the middle  
Make a right hand star  
Now reverse that star from where you are  
Find your corner for a wrong way thar  
Back right in a left hand star  
Shoot that star, pass one by  
Allemande left, etc.

### **BREAK**

By Bob McDaniel, Topeka, Kansas

Heads go forward and back with you  
Forward again and Square Through  
Keep on going to your corners all  
See-saw 'round 'em, listen you all  
With the same little lady, All Eight Chain  
Go right and left, turn that Jane,  
And the girls star right in the middle of the floor  
All the way 'round, then a quarter more and  
Allemande left with your left hand,  
Partner right, go right and left grand.

### **SHORT ENDS TURN-IN**

By Del Coolman, Flint, Michigan

One and three you bow and swing  
Up to the center and back again  
Up to the center, swap and swing  
Face the sides, split that couple  
Around one, down the middle  
Right and left thru, turn your mate  
Pass thru — separate  
Around two, stand four in line  
Forward eight, back with you  
Forward again, pass thru  
Arch in the middle, ends turn in  
With a right and left thru, you're goin' again  
Square thru — three-quarters round in the middle  
of the land  
Then allemande left, the old left-hand . . .

### **HERE TO THAR**

By Don Heath, Plymouth, Mass.

One and three swing and sway  
Two and four do a half sashay  
One and three split the ring  
Round one and line up four  
Forward eight and back like that  
Ends turn about and box the gnat  
Behind that couple stand  
Column formation facing in  
It's forward eight and back with you  
The center four pass thru  
 $\frac{3}{4}$  Square thru with the outside two  
Go right, left, right but not too far  
Partner left and you make a thar  
Men back up just as you are  
Shoot that star, go right and left grand  
Hand over hand around the land  
Meet this girl, a brand new maid  
Take her back home, just promenade  
Original right hand lady

### **APPLEJACK**

By Fred Applegate, Lemon Grove, Calif.

Bow to your partner, corner too  
Side ladies chain across with you  
Allemande left your corner maid  
Take your partner and promenade  
Promenade, but don't slow down  
First and third, wheel around  
Two ladies chain, turn your girl  
Circle half, California twirl  
Same four.  
Box the gnat with the next old two  
Face your own, right and left through  
Circle half, don't you blunder  
Inside arch, outside under  
Pass through, box the gnat with the outside two  
Face your own, right and left through  
Circle half, California twirl  
Box the gnat with the next old two  
Face your own, right and left through  
Circle half, don't you blunder  
Inside arch, outside under  
Box the gnat with the opposite two  
Face your own, cross trail through  
There's your corner, left allemande  
Partner right, go right and left grand.



## LINGERING LOVERS

By Merle & Phyllis Johnson, Torrance, Calif.

**Record:** Capitol F3834, Linging Lovers,  
Ron Goodwin.

**Position:** Butterfly—M back to COH.

**Footwork:** Opposite Throughout — directions for  
the man, woman does counterpart except  
where shown.

**Intro:** Wait 1 Meas. Step, Touch, Step, Touch;  
Roll, 2, 3, Touch; Step, Touch, Step, Touch;  
Roll, 2, 3, Touch; Twirl, 2, 3, 4;  
Step L LOD, touch R, step R RLOD, touch  
L; Roll LOD-M LF, W RF; step R RLOD,  
touch L, step L LOD, touch R; Roll RLOD-M  
RF, W LF; as M walks 4 steps LOD, W does  
2 RF twirls LOD under M's L and her R  
arm; ending op pos facing LOD.

**1-4** Fwd, Close, Bk, Close; Fwd, Close, Fwd,  
Point; (W-Roll, 2, 3, Point;) Bk, Close, Bk,  
Point; (W-Wrap, 2, 3, Point;) Two, Step,  
Step, Close; (W-Two, Step, Roll, 2;  
Step L LOD, close R, step bk L RLOD, close  
R; step L fwd LOD, close R, Step L fwd  
LOD, point R fwd; (W-releasing joined  
hands, roll RF dia. fwd & twd wall R, L, R,  
point L fwd;) step bk R RLOD, close L,  
step bk R RLOD, point L fwd; (W-joining  
hands again, wrap L, R, L, point R fwd;) in  
wrapped pos, both do a quick two-step  
slightly fwd (2 counts), M step R in place,  
close L; (W-releasing M's R and her L  
hands only, roll across in front of M LF  
to his L side L, R, end facing LOD, W on  
inside;)

**5-8** Fwd, Close, Bk, Close; Step, Swing, Step,  
Touch; Side (pivot), Point, Bk, Close; W-  
Side (pivot), Point, Turn, 2;) Dip, —, Re-  
cover, —;  
Step fwd R LOD, close L, step bk R RLOD,  
close L; step fwd R LOD, swinging joined  
hands fwd swing L fwd, turning bk to bk,  
step L, touch R to L; step R RLOD pivoting  
to face LOD, point L fwd, step bk L RLOD,  
close R; (W-step L RLOD pivoting to face  
LOD, point R, step Bk R RLOD pivoting RF  
to face partner, close L;) Dip bk RLOD on  
L, hold, recover, (weight on R), hold; (W-  
manuevers to op pos on last ct)

**6-16** Repeat Meas. 1-8 except stay in closed  
pos, on last count.

**17-20** Side, Close, Cross, —; Side, Close, Cross,  
—; Step, —, Hook, —; (W-Twirl, 2, 3,  
Touch;) Pivot 2, 3, 4; (W-around, 2, 3,  
Touch;)  
Step L side twd COH, close R, cross L front  
of R, (W-behind) hold; step R side twd  
wall, close L, cross R front of L, (W-behind)  
hold; step L turning to face COH, hold,  
hook R over L, hold; (W-twirl RF into cen-  
ter R, L, R under M's L and her R arm to  
assume semi-closed pos both facing RLOD,  
touch L;) while holding hooked pos, M  
pivots 1/4 LF to face wall, changing weight  
to R foot; (W-walk around M-L, R, L, tak-  
ing closed pos, touch R;)

**21-24** Side, Behind, Side, Front; Side, Behind,  
Side, Front; Bal Fwd, Touch, Bal Bk, Touch;  
Bal Apart, Touch, Bal Together, Touch;  
In closed pos a double grapevine in LOD,  
turning to semi-closed pos on last ct; step  
fwd L, touch R, step bk R, touch L; step  
side L (op pos) touch R, step side R, touch  
L;

**25-40** Repeat Meas. 1-16 ending in closed pos  
M's bk to COH.

**Tag:** Step Apart, Bow, Step Together, Touch;  
Step, Touch, Step, Touch; Roll, 2, 3, Touch;  
Step, Touch, Step, Through; Roll, 2, 3,  
Touch; Twirl, 2, 3, 4; Dip, —, Recover, —;  
Bow & Curtsey  
With M's R & W's L hands joined step  
apart, bow, step together taking butterfly  
pos, touch L; Next 5 meas same as Intro;  
assuming closed pos after the twirl, dip  
bk L twd COH, hold, recover, hold; step  
bk L and bow.

## HAYLOFT HASSLE

By George Campbell, Miami, Florida

Head two couples bow and swing  
Go up to the middle and back again  
Sides promenade, go just half way  
Head two couples do a half sashay  
Sides go forward and box the gnat  
Then pass thru and U turn back  
Cross trail thru you're gone again  
Around just one then Dixie chain  
Lady goes left, gent goes right  
Box the gnat at your own back door  
Back right up to lines of four  
Forward eight and back with you  
Bend the line and pass thru  
Join your hands the ends turn in  
Go square thru in the middle of the ring  
Right, left, right go round the track  
Pull her by and U turn back  
Cross trail thru and look out Man  
Corners all left allemande.

## FLIP TOP

By Vern Smith, Dearborn, Michigan

All four couples swing  
Chain the girls across the ring  
Head two pass thru  
Face partner right and left thru  
Pass thru, half square thru the outside two  
It's right and left, then bend the line  
Go forward and back, you're doing fine  
Forward again, half square thru  
It's right and left and the inside two square thru  
Go right, left, right, left pull thru  
Separate go round one  
Circle four with the outside two  
Go all the way around, here's what you do  
Dive thru, pass thru, allemande left . . .  
OR  
Dive thru, right and left thru  
Square thru three quarters you do  
It's right, left, right again  
There's your corner, left allemande . . .



## FANTASY

By Ed and Louise Miller, Long Beach, Calif.

**Record:** Sunny Hills AC 133-S "Melinda's Melody"

**Position:** Open, inside hands joined, both facing LOD.

**Footwork:** Opposite throughout. Directions for M. M's L and W's R hands joined throughout meas 1-16. M's R and W's L hands joined throughout meas 17-25.

**Intro:** 4 meas. Wait 2 meas. then step fwd. L swing R fwd. M steps back on R touch L to R as W steps back L pivoting to CP touch R to L.

### Measure

**1-4 Waltz Fwd, 2, 3; Fwd, 2, 3; Step Swing In: Twirl L, 2, 3; To Banjo;**

In CP starting M's L take 2 fwd. waltzes; assume semi CP both facing COH M steps L swing R, W steps R swings L; as M takes one waltz in place R, L, R to end facing LOD he twirls W LF under her R and his L hands to banjo pos.

**5-8 Banjo Around, 2, 3; 4, 5, 6; (To Sidecar) Twinkle Out, 2, 3; Twinkle In, 2, 3;**

Banjo walk around CW in 4 steps 1 full turn, manuv. to sidecar pos. L hips adjacent on cts. 5; 6; end M facing diag. fwd. out, twinkle out, M XIF L over R; twinkle in, crossing R over L, W XIB both times end in CP facing LOD.

**9-16** Repeat action of meas. 1 through 8; Ending in open pos both facing LOD inside hands joined.

**17-20 Waltz Out, 2, 3; Waltz In, 2, Face; Cross Under 2, 3; Twirl L, 2, 3;**

With inside hands joined, M's R and W's L both waltz diag. away to arm's length; then waltz diag. twd. each other to face, change places by W crossing under joined hands to end facing RLOD in open pos. then (staying close, M's hand held high) as W twirls 1/2 LF (spot twirl) M continues around W CW, R, L, R, to end in open pos. both facing LOD.

**21-24** Repeat action of meas. 17-20 ending in open pos both facing LOD.

**25-28 Step Swing, — ; Roll In, 2, 3; Step Swing; Face, Touch — ;**

M step fwd. L swing R ft. fwd. — ; Roll in twd. partner R L R; M turning RF, W LF one full turn in place, to end facing LOD inside hands rejoined; step fwd. L swing R fwd. — ; as M steps back on R touch L to R, W steps back on L pivoting 1/2 LF turn to face partner to CP touch R to L, — ;

**29-32 Bal. Back, — ; Waltz 2, 3; Waltz 2, 3; Twirl;**

Bal. back on L in RLOD; 2 RF turning waltzes; W twirls R under her R and M's L to end in CP facing LOD. Dance through 3 times, bow and curtsey.

## DIVIDE THE LINE or LINES DIVIDE

Here is the explanation for Lines Divide as used in several of the squares this month: From any even numbered line, each person makes a quarter turn to face nearest end of that line—proceed from here as directed by the next command.

## DIXIE DIVIDE

By Bill Hansen, West Covina, California

**Let's all promenade and don't slow down**

**Head two couples wheel around**

**Split those two then a half-sashay\***

**On to the next and circle four**

**Ladies break and make two lines**

**Forward up and back in time**

**Pass thru, Lines divide**

**Dixie chain the couple you meet**

**On to the next, two ladies chain**

**Let's turn 'em around and promenade**

**Head two couples wheel around**

**Split those two then a half-sashay\***

**Circle up four with the next two**

**Ladies break and make two lines**

**Forward eight and back in time**

**Pass thru, Lines divide**

**Dixie chain with the couples you meet**

**On to the next and the ladies chain**

**Let's turn 'em around and promenade**

**Head couples only backtrack**

**Go square thru the next two**

**Count four hands right where you are**

**Now four gents center a right hand star**

**Girls turn around right where you stand**

**Allemande left with your left hand**

With original corner.

\*Or use the lines as called in So. Calif.:

**Crosstrail thru the side two**

## THREE FACES

By Dan and Madeline Allen, Larkspur, California

**One and three bow and swing**

**Lead on out to the right of the ring**

**Circle four you're doing fine**

**Head gents break and form a line**

**Forward and back to the tune of the fiddle**

**Pass thru, face the middle**

**Dixie chain, face the middle**

**\*\*Pass thru, face the middle**

**Dixie chain, turn back**

**Corners all, left allemande.**

Or

**\*\*Pass thru, Lines Divide**

**Dixie chain to a catch all eight**

**Back by the left, left allemande.**

Or

**\*\*Pass thru, face the middle**

**Dixie chain, face the middle, Allemande left, etc.**

## MONSOON

By Bill Hansen, West Covina, California

**First and third forward and back**

**Forward again and box the gnat**

**Face the sides, crosstrail thru**

**Around one and line up four**

**Forward eight and back in stride**

**Pass thru, lines divide, single file**

**Past two hook on the ends**

**Make a line of four, go forward and back**

**Right and left thru across the track**

**Turn on around make lines of four**

**Forward eight and back once more**

**The end four box the gnat**

**For forward eight and back in stride**

**Pass thru, lines divide**

**Find your corner, allemande left.**



## IT'S A GOOD SHOW

Reactions to the As I See It column in the February Sets in Order were many and varied. In this column, Bob Osgood set forth the situation regarding sending American square dancers as representatives of Americana, to affairs in other countries, such as the Brussels World's Fair in Belgium. It seems that the people in the Cultural Presentations Staff of the State Department consider square dancing to be wholesome and fun as a participatory activity but do not regard it as spectacular enough for demonstration and entertainment.

In reply to this, one Sets in Order reader says, "Perhaps Mr. Magdanz should be advised to witness the Silver Spurs, to my knowledge the only group who travel extensively. My personal opinion would be that overseas countries would see something far more representative of the United States than they saw from 'Porgy and Bess,' which was so triumphant, but hardly U.S.A., 1958. Does there have to be a message, a moral or great dramatic impact? Is the State Department afraid to show a culture that is unsophisticated? Do you suppose they think the foreign spectator watching a square dance, tho' tapping his foot and clapping his hands, would actually be thinking, 'Ah ha, a nation of escapists'?"

"I am enclosing last night's paper . . . If American square dancers would represent escapism, so did 35 NATO military representatives by their appreciation last Monday night when they were entertained by (a square dance group). As I see it, the world might better polish American cowboy boots and join the crowd headed for a square dance . . ."

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## SQUARE DANCE CAMPS

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since the long list published in April Sets in  
Order. We offer these, also, for your choice:

June 7-26 (3 separate weeks) — Maine Folk  
Dance Camp, Pioneer Camps, Bridgton,  
Maine, near Portland. Michael Hermans,  
Ralph Page, Erma Weir, Dick Crum, Michel  
Cartier, Bill Bunnings, Mary Tymkowych,  
Ed Moose, Laura Oden, Manuel Falcon,

Henry Lash, Ranghild Olsen, June Griffin.  
Write Alice Dudley Morey, Fort Kent, Maine.  
June 29-Aug. 30 (6 separate weeks)—Dance  
'n' Camps, Square Acres, E. Bridgewater,  
Mass. Roger Knapps, Linc Gallachers, Dud  
Briggs', Ginny Clark, Don Wilson, Pappy  
Heiers, Don Heaths, Clair Youngs, Don  
Armstrongs, Jim Browers, Tom Johnstons,  
Beth Campbell, Joe Lewis, Lloyd Platts,  
Marie Hawes. Write Howard Hogue, Square  
Acres.

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#816-B — "DANCE, DANCE, DANCE" with call by Jerry Helt

#817 — Instrumental of #816



## ROUND DANCE RELEASE

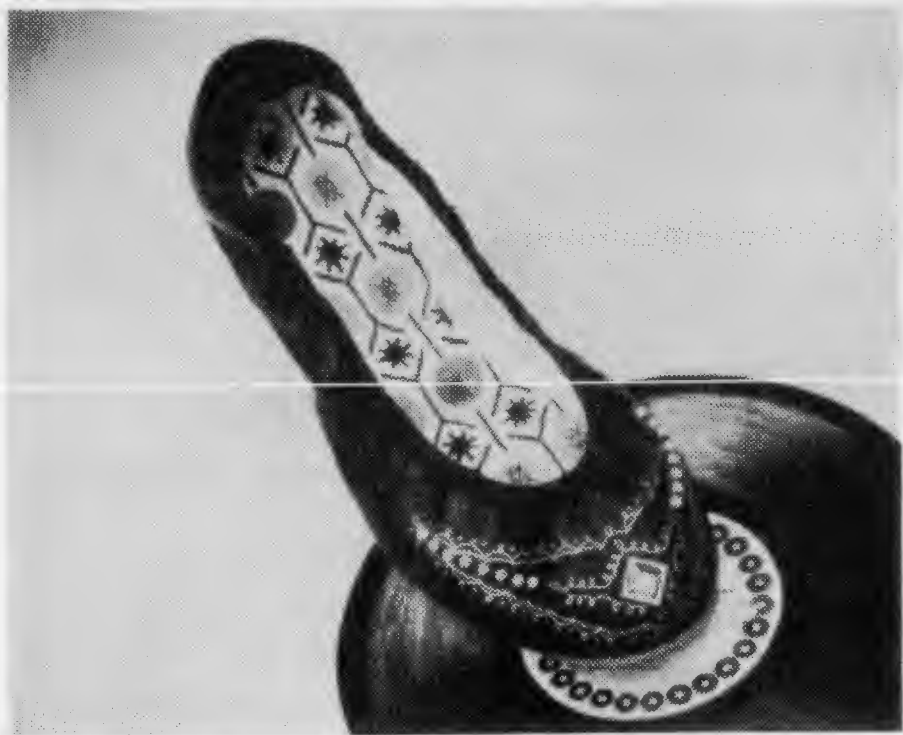
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July 3-6—Beavers' Bend Square Dance Camp, Broken Bow, Okla. Write Jim Brower, 202 Lumpkin, Texarkana, Texas.

Aug. 4-8 — Square Dance Vacation, Carrizo Lodge, Ruidoso, N.M. Bart Westfalls, Owen Renfros. Write Mrs. O. Renfro, 2050 Edgemont Dr., Abilene, Tex.

Aug. 24-31—American Squares Summer School, Camp Ihduhapi, Loretto, Minn. Ralph Pipers, Lloyd Frazees, Don Armstrongs, Arden Johnson, Marjorie Clamons. Write Prof. Ralph Piper, Box L, Univ. of Minn., Minneapolis 14, Minn.

Aug. 30-Sept. 1—Labor Day Square Dance Camp, Jackson, Miss. Write Jim Brower.

Sept. 12-14—3rd Ann. Hi Sierra Square Dance Camp, Sequoia Park, Calif.—Hunter Crosbys, Chuck Jones', Bob Ruffs. Write Jeri Crosby, Three Rivers, Calif.

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## NEW AREA PUBLICATIONS

Another optimistic note in our healthy national square dance activity is the appearance, during the last few weeks, of several new area publications. Among these is Star All Eight, which had its first issue out for January, 1958, and deals with Michigan square dance news. The editor is Deuce Williams, who does a fine job with this 18-page stiff-cover magazine. Pictures are included, adding to the general professional flavor.

Another sheet in Michigan is Jackson Area Square Dance News, sponsored by the Jackson Area Square Dance Council, with Betty Bennett as Editor. This contains club news and a calendar and is neatly put-together.

The editor of the monthly Eastennews whose sponsor is the East Tennessee Square Dance Federation, is Vera Schmidt of Knoxville. This paper is written in lively, interesting style, presenting club news and calendar.

The Bulletin of the Colorado State Square Dance Assn. is gearing up for the "National" in 1959. The Editor is Ray Boyd, who is also association president.

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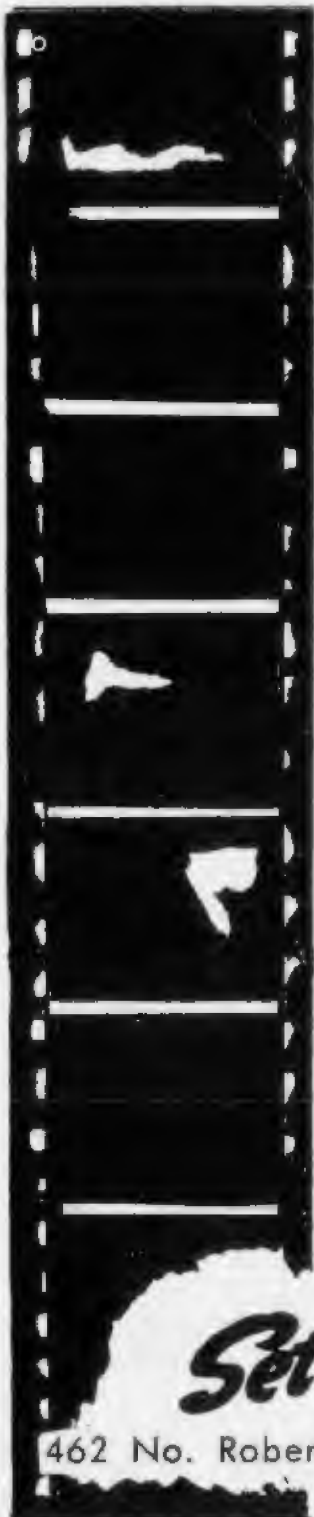


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## CALENDAR OF SQUARE DANCING EVENTS

- May 2-3—New Mex. State Assn. Ann. Festival  
Los Alamos, N. M.
- May 2-3—Magic City Hoedown  
Shrine Audit., Billings, Mont.
- May 3—18th Ann. Folk & Square Festival  
Pershing Mem. Audit., Lincoln, Nebr.
- May 3—Area Festival—Lima, Ohio
- May 3—12th Ann. Central Jamboree  
Munic. Audit., Oklahoma City, Okla.
- May 3—South Dakota Spring Fest.  
Arena, Huron, So. Dakota
- May 3-4—7th Ann. Ill. Fest.  
Spalding Gym, Peoria, Ill.
- May 8-10—10th Semi-Annual Fontana Swap  
Shop, Fontana Dam, N. C.
- May 9-10—10th Ann. Spring Festival  
Coliseum, Houston, Texas
- May 9-10th Ann. Blossom Time Festival  
H.S. Gym, Bellingham, Wash.
- May 10—Siouxland Festival  
Audit., Sioux City, Iowa
- May 11—Ann. S.W. Wyoming Jamboree  
Natl. Guard Armory, Rock Springs, Wyo.
- May 12—Park Prom. Guest Caller Dance  
Comm. Hall, Audubon Park, N. J.
- May 12—Cotton Carnival Square Dance  
Fairgrounds Casino, Memphis, Tenn.
- May 16-17—Annual Missoula Festival  
Missoula, Montana
- May 16-17—10th Ann. Omaha Festival  
Ak-Sar-Ben Colis., Omaha, Nebr.
- May 17—Young at Hart Scholarship Dance  
Hart H.S., Newhall, Calif.
- May 19—Vancouver Island Centenn. Roundup  
Memorial Arena, Victoria, B.C., Can.
- May 23—Edison Roundup  
Edison Recr. Hall, Summit, N. J.

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May 23-24—Colorado State Festival  
Univ. of Colo. Mem. Cen., Boulder, Colo.

May 23-24—5th Ann. Trail Centenn. Jamboree  
Cominco Arena, Trail, B.C., Canada

May 29-June 1—Florida State Convention  
Clearwater, Fla.

May 30-June 1—7th Ann. Conv. F.D. Fed. Minn.  
Univ. of Minn. Branch, Duluth, Minn.

May 31—Cow Counties hosts Calif. Council  
Riverside, Calif.

May 31—Corral Club Festival  
Longview, Texas

May 31-June 1—Golden State Roundup  
Oakland, Calif.

June 6-7—Mile-Hi Hoedown Festival  
Senior H.S. Gym, Prescott, Ariz.

June 7—Baltimore Prom. Ann. Jamboree  
Lutherville School, Lutherville, Md.

June 13-14—Washington Fed. Annual Festival  
Spokane, Wash.

June 13-14—2nd Ann. Mont. Fed. State Fest.  
E. Glacier Lodge, Glacier Park, Mont.

June 19-21—7th National Square Dance Conv.  
Louisville, Ky.

June 27-28—4th Ann. City of 5 Flags Festival  
Warrington, Fla.

### TRAIL DANCES TO CONVENTION

Wups, we made a mistake on the date of the Trail Dance at IPALCO Hall in Indianapolis, Ind., in Sets in Order. Please correct to June 17th!

And here's another Trail Dance to note — given by the Birmingham Square Dance Assn. at the YWCA, Birmingham, Ala., on June 17. The Birmingham folks are also planning a motorcade to Louisville. Write Dewey Maxwell, 232 S. 59th Pl., Birmingham, Ala., for info.

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## GEMS FROM THE OTHER PUBLICATIONS

(Square Notes — Tucson, Ariz. — February 1958—"Foot-Notes," by Helen Wiegink)

"At the After-Dance Jam Session, 'long about 2:30 in the morning, one die-hard dancer was overheard boasting to another, 'The minute the caller steps up to the mike, my brain snaps out a command to my feet, 'Rush up to get in that square, promenade, back-track, get going on that cross-trail, swing with a flourish, end it with a gay twirling figure . . .'"

"Unbelievably, the listener questioned, 'That's what your brain is still saying after all the dancing you've done this Festival weekend?'"

"'Yup, that's what my brain tells my feet! But I just sit here, wilted and drooping, while my left foot says to my right foot, 'Who? Me?''"

(Foot Notes—South Tacoma, Wash.—February 1958—"Welcome to our Area," by Margaret Hakola) . . . "I wonder how often we, each of us, have been guilty of poor 'guesting' in areas outside our own where we have been

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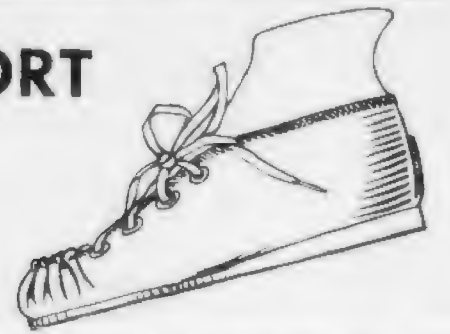
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asked or have chosen to visit. How many times  
have we completely disregarded the old adage,  
'When in Rome', etc., and become socially un-  
pleasant either by criticizing normal practices  
of that area, or insisting on using our own prac-  
tices no matter how different they were from  
those of our hosts? . . .

"'Guesting' should be as visible in its social  
grace as 'hosting.' Sincere expression of delight  
and appreciation for consideration shown is a

guest's greatest instrument of social gratitude.  
This expression is not only shown at the party's  
end, but it is apparent each moment a guest  
spends at an event. The willing participation  
in any and all activities, the genuine enthusi-  
asm registered toward everyone and everything  
will make him, as a guest, a memorable part of  
a successful evening and will more than reward  
a host for efforts he has put forth in the guest's  
behalf." . . .

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#101 — Mine, All Mine/Dance Your  
Troubles Away

#102 — Whispering/We've Got Rhythm

#105 — Changes/By and By

### Instrumentals

#201 — Mine, All Mine/Dance Your  
Troubles Away

#202 — Whispering/We've Got Rhythm

#203 — Lady Be Good/Coming Round  
The Mountain

#204 — Square Dance Gals/Walkin' On Down

#205 — Changes/By and By

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VISIT WITH US — THE MELODY COWHANDS, LESTER WOYTEK  
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When you go, make sure you get a green light

#123 GREEN LIGHT

and you will be singing a song of love with

#124 MELODY D'AMOUR

Two new original singing calls by Red Warrick backed by the  
Melody Cowhands.

Ask your dealer or write for free catalog

(Letters, continued from page 5)

Dear Editor:

... We were in San Diego for a few days  
last July. One Saturday night we went to a  
square dance in the Community Hall in Na-  
tional City and although some of the calls were  
a little strange to us and we fouled up the  
squares, the good people would not let us sit  
down but insisted that we continue dancing  
with them. We went out to eat with quite a  
few of them later and had such a fine time that  
we will never forget it. . . .

Charles W. Adamsen  
Wauwatosa, Wisc.

Dear Editor:

We would like to remind square dancers who  
like to come to Bishop during fishing and hunt-  
ing seasons that our club, Country Clickers,  
have open dances every Saturday night at the  
Cornell Hall on Main Street. Dancing starts at  
nine and square dancers are welcome.

Mrs. Polly Clark  
Bishop, Calif.

Dear Editor:

Re: Rock and Roll, discordant music, etc. . .  
Having danced "Tonight's the Night" and



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Attention, if you square dancers and callers want to feel better, then you won't want to miss this red hot singing call by Bob Graham. This is one of Bob's finest, also original, as he calls, "I Feel Better" on Bel-Mar No. 5009 flip.

Also two fine hoedown records:

#5007 Ragtime Annie, Key D; Leather Britches, Key G

#5008 Black Mtn. Rag, Key A; 8th of January, Key A

Music by Johnny Balmer's Grand Canyon Boys

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"Available" with a great deal of pleasure on several occasions I find myself wondering what Mrs. Hammer's objections (From the Floor, February, 1958) to either of these dances can be. They seem to me to serve the purpose for which they were intended — that of enjoyment and self-expression. Both have very good rhythm. A good word, too, for the round dance teachers who do such a good job in picking and teaching these dances.

I am not an advocate of the type of music which is presently popular. I think that a great deal of it is sick music. It is indicative of something much more important than whether or not it is discordant if one peers beneath the surface. I doubt if it has anything at all to do with the number of tranquilizing pills sold (as Mrs. Hammer indicates) since this is still a free country and we are all free to turn off the radio, television, etc. . . .

. . . As the mother of two children I can't believe that anyone is going to instil an appreciation of good music or dancing by force or dictatorial methods . . .

Mrs. Phyllis Wade  
Arcadia, Calif.

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Ragtime Gal — #118 A

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#101—First Nighter No. 1/First Nighter No. 2

#102—First Nighter No. 3/First Nighter No. 4

### Hoedowns (Inst. — Rhythm Outlaws).

#106—Outlaws Hoedown/Jellybean

#108—Katy Bar The Door/Looking For You

#112—Outlaw's Quickstep/Linda Sue

#114—Leather Britches/Don't Call Me Sweetie

### Singing Calls (with calls by Joe Lewis)

#103—Two Faced Line/Powder Your Face

with Sunshine

#105—Jellybean/Mine, All Mine

#107—Square Dance Polka/Say Good Lookin'

#108—Looking For You/Katy Bar The Door

#109—Linda Sue/Don't Call Me Sweetie

#111—Too Young to Marry/Ramblin' Rose

#1001—Looking For You/Miller's Medley

(with calls by T. J. Miller)

### Singing Calls (Instrumentals)

#104—Red Ragging On/Powder Your Face

with Sunshine

#106—Jellybean/Outlaw's Hoedown

#110—Square Dance Polka/Say Good Lookin'

#112—Linda Sue/Outlaw's Quickstep

#114—Don't Call Me Sweetie/Leather Britches

#116—Too Young To Marry/Ramblin' Rose

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**ROUND DANCE SURVEY IN NEW JERSEY**

Results of the recent survey conducted by the D.L.D.V. covering the round dances currently being danced in the area turned up the following top favorites: for Square Dancers, in Two-Steps, Tennessee 2-Step, Happy Polka, Black and White Rag; in Waltzes, Penny, Lovers, Dreaming. For Round Dancers, the same three two-steps; in Waltzes, Lovers, Wishful, Dreaming.

The above represents summaries of questionnaires returned for 21 square dance groups and

7 round dance groups. Some of the comments included on the questionnaires were revealing, such as:

Three mentioned that dancers liked to see some teaching time devoted to some of the better old-time favorites, like Mannita Waltz. Two mentioned that the Round Dance picture is getting out of hand — too many new ones too fast. (See page 9 this issue, for further word on this subject.) Two use a bulletin board so dancers may have direct say on program.

**SHARES IN SQUARES**

**WHAT:**

**A NEW AND DIFFERENT "GILT-EDGED" SQUARE DANCE VACATION**

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*The Old*



*The New*

In the Oakland Auditorium in Downtown Oakland, California

**SATURDAY, MAY 31st – SUNDAY, JUNE 1st, 1958**

**SATURDAY – Square Dancing 10:00 a.m. to 5:30 p.m.**  
By Local Callers

Saturday Evening – 8:00 P.M.  
CALLERS: NATHAN HALE, M.C. – BUZZ BROWN  
MANNING SMITH and JACK LOGAN

**SUNDAY – Roundup Breakfast at 9:00 a.m.**

Lake Merritt Hotel, Oakland

10:15 – 5:00 P.M. Oakland Auditorium  
Local Callers Jamboree

8:00 P. M. CALLERS – BOB VAN ANTWERP, M. C.  
MANNING SMITH – NATHAN HALE – JOHN STRONG

**ROUND DANCING, Nita & Manning Smith, College Station, Tex.**

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Mail to Shirley Smith  
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## BREAKFAST TICKETS

Limited to 350 Persons – 9:00 A.M.  
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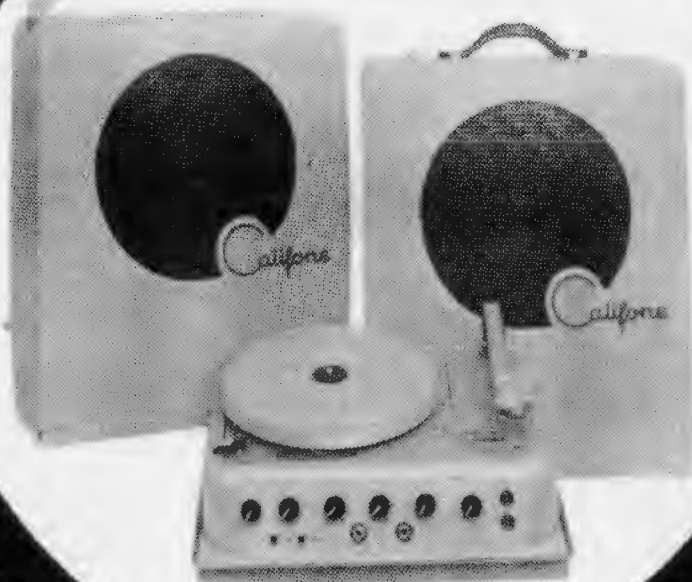
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## CANADIAN CAPERS

*British Columbia*... This Canadian province is celebrating its 100th anniversary in 1958. Vancouver Island square dancers are planning their Annual Spring Roundup as their Centennial Celebration. The date coincides with Victoria Day, officially the Queen's Birthday, May 19; the place, Victoria, B.C. Square dance floats and decorated cars will be in the morning parade; a Chuck Wagon Lunch will be served to square dancers at noon; square dancing and entertainment will be the afternoon's program; and the Roundup Dance at night will climax.

There will be 20,000 square feet of floor space for the dancers to sashay on. M.C. will be Al Berry. For info on billets, transportation, schedules, yacht and motor boat moorings, campsites, motels, etc., write Out-of-Town Hostess, Alice Mooney, 4081 Cedar Hill Rd., Victoria.

The Trail and District Square Dance Assn. is holding their 5th Annual Jamboree on May 23-24 and this is *their* Centennial Jamboree. For additional information write Mrs. Merle Salinger, 1773 - 3rd Ave., Trail, B.C.

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Still another Centenary Jamboree will take place in the Memorial Arena, Cranbrook, B.C., on June 28. Cranbrook is on Highway 95 leading to Banff and Jasper and is well-supplied with tourist accommodations. Jamboree caller will be Bill Savage from Lethbridge, Alberta.

*Saskatchewan* . . . On March 15, 34 sets of square dancers from Rosetown, Harris, Tessier, Zealindia and Hugoton danced together in the Rosetown Collegiate Auditorium. Callers were John Brown and Fern Desharnais.

*Ontario* . . . A new square dance association has been formed in the gold mining area of Northern Ontario. Originally it was started by the Bert Folcos, who have since been called away. Gold Belt Squares has for callers Tom Tonkin and Bill Armstrong. Virginia Reelers' callers are the Ernie Deloyes. Promenaders of Kirkland Lake, the parent group, have Don McPhee, Jerry Wagner, the Deloyes and Mary Schram.

#### YOUR STATE NOT MENTIONED?

So your state didn't get a mention in Sets in Order? Did *you* see that the news was sent? We can print only what we receive and then on a first-come, first-served basis.

#### NEW RELEASES ON

##### # 552—DANCE THOSE GALS AROUND

Flip—called by Pancho Baird  
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Get yuh "Cotton Candy" pickin' hands  
offn my bloomin' balloon 'cause  
when it's convention time in Texas  
it's "square dance time" there too!

That's a norful long title — so we  
broke it into two pieces & divided  
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## "COTTON CANDY"

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## "SQUARE DANCE TIME"

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## LEE HELSEL

Here are two new square dances  
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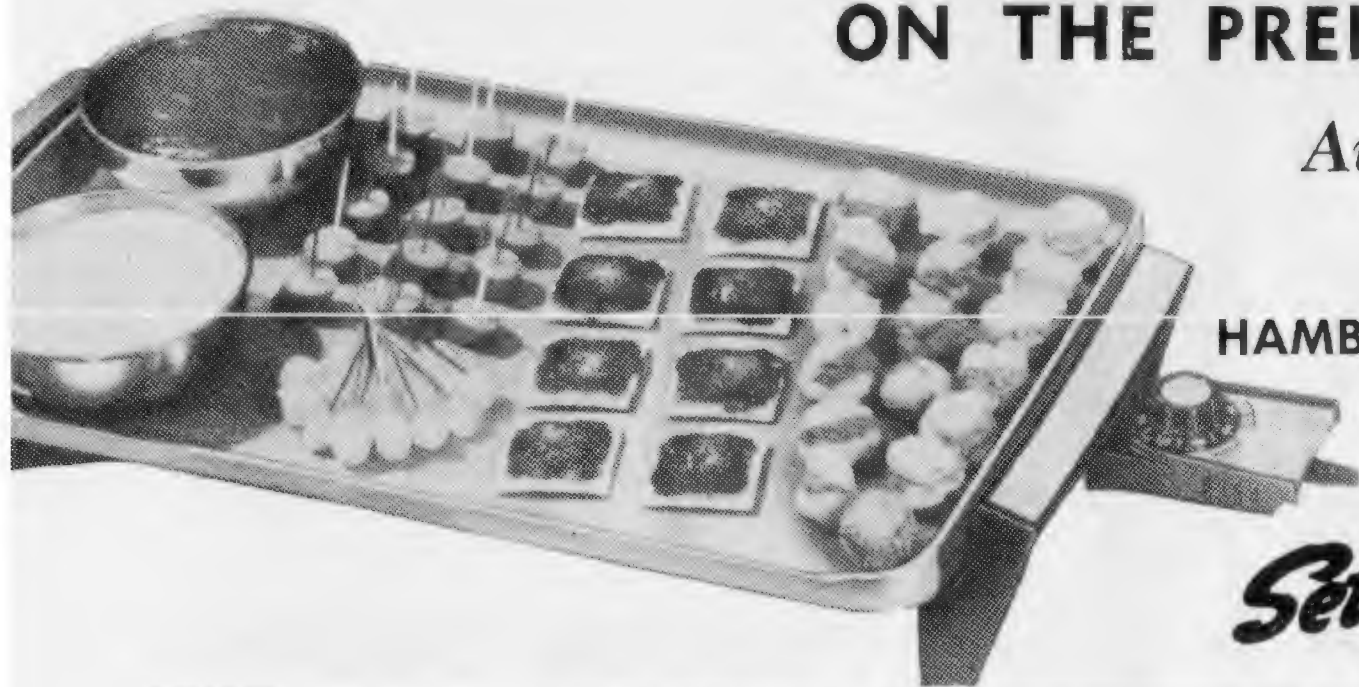


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### **"ENERGIZING" PROJECT FOR LANCASTER**

In the metropolitan area of Lancaster, Pa., there are about a dozen square dance clubs. All meet once monthly and are inactive over the summer. Several years ago the Hook and Whirl Club was formed from each of the area clubs to import a "name caller" from somewhere else on the East Coast so that the folks would know what the "outside world" was dancing. Unfortunately the once-a-month dancing schedule didn't give the dancers sufficient practice to cope with new routines, etc.

In an effort to improve the level of the dancing for the whole area, one of the more "eager" groups is currently sponsoring a workshop. Dancers beyond the beginner stage were invited by letter to come. They were further encouraged by 'phone to join a 4-week workshop to be conducted not by local callers but by the "eager" group officers and members with tapes and records. Callers are present and help on the floor. Cost of this workshop is \$3.00 per couple for the 4 weeks. This just pays for the hall.

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The hope was that 3 or 4 squares would turn out but 12 squares have appeared on each of the first two nights and 10 of the 12 clubs are represented. Apparently the dancers were ready for and welcomed such a venture.

The idea being followed through is that EACH COUPLE WILL TAKE BACK TO HIS GROUP THE ENTHUSIASM AND NEW ROUTINES, thus energizing all the clubs. It is possible, also, that another club may be organized from the workshop, thus expanding the activity further.

### CHEER FOR JOHNNY

B. M. and Mary Antle of Klamath Falls, Oregon, have long been active in the square dancing picture. During last Christmas season, while visiting relatives, their 9-year-old son, Johnny, was accidentally shot and the injury is such that the child will very likely be unable to get about freely for some time. He will welcome letters and cards from square dancers. Address Johnny Antle, Shriners' Hosp. for Crippled Children, Portland 20, Oregon.

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### CENTRAL KANSAS ASSOCIATION

The Central Kansas Square Dancers' Association was organized September 18, 1951. 19 clubs paid their dues the first year; 19 clubs still make up the membership, with some variance in clubs participating. The Association was formed for the promotion of square dancing, the exchange of information and ideas among clubs, callers and leaders. The territory covered is that within a radius of 75 miles of Salina. Outlying clubs may join also, by making application.

An initiation fee of \$4.00 is paid by a club to join and annual dues of \$1.00 must be paid to continue membership. Additional revenue comes from Association Festivals and joint festivals with co-operating clubs. The Association overlaps parts of two callers' association areas and every effort is made to correlate activities of all the groups. A bi-monthly newsletter keeps members informed of progress. The first president was Nelson Pratt; the current one, D. R. Jordon.

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### BRUNDAGE ON RECOVERY ROAD

The latest on Al Brundage, the popular Connecticut caller who has been hospitalized as the result of an accident, is that he is on the mend. A heartening note was the contribution, thru Dick Horton of the Q.M. O.F.M.G. in Washington, of 42 pints of much-needed blood from the men in the installation.

Al is allowed to have a tape recorder in his room and would welcome tapes from callers and dancers. Send them to Al Brundage, Candlewood Shores, Brookfield, Conn. and add

cheer to Al's convalescence.

### SILVER SPURS RIDE AGAIN

E. S. "Red" Henderson, Supervisor of Physical Education in the public schools of Spokane, Wash., is planning another tour during June and July for his group of young dancers known as the Silver Spurs. The tour will cover the Western States and Red would like to hear from prospective sponsors. The young folks put on a beautiful variety show of dancing and would be an asset to any program. Address—W. 1503 2nd Ave., Spokane, Wash.



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## A-SQUARE-D GENERAL MEETING

President Bob Lambert presided at the General Committee Meeting of Associated Square Dancers on March 9 at Normandie Playground, Los Angeles, California. Callers and guests were introduced and it was found that 146 of the association's clubs were represented.

Bud Blakey discussed the "Start a Dancer" program, reporting that there are many classes in progress, totalling over 1480 dancers. Hand bills, info folders, name tags, market notices, etc., have helped to build this total.

The various district reports came from their directors as follows: 1st, Don Shiffler; 2nd, Hermie Gerhardt; 3rd, Clarence Corron; 4th, John Pool; 5th, Don Unangst; and 6th, Wes Baker. Each described encouraging progress.

After a brief recess for stretching, the meeting was resumed with the presentation of an award to Ruth and Harry Caruthers from the March of Dimes Fund Raising Committee to honor their work in behalf of that charity.

Tommy Banks presented facts on the coming Catalina Holiday; Harvey Binder talked on the State Convention; and Bob Paden on the National Convention. The following amendment was voted to the association By-Laws, with an overwhelming majority, "Drinking of alcoholic beverages while attending a Square Dance or the appearance at a Square Dance while under the influence of alcohol is detrimental to the best interests of Square Dancing. Member Clubs or Clubs applying for membership must subscribe to this policy and take all possible action to assure that Club dances are conducted to conform herewith."

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# ROSY TWO-STEP

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**Record:** "The Object of My Affections", SIO 3104B

**Position:** Loose Closed, M's back to COH

**Footwork:** Opposite, Directions for M

**Introduction:** Wait 2 meas.

**Apart, Touch, Together, Touch; Two-Step L, , Two-Step R, ;**

**Measures**

**FIGURE**

**1-2 Side/Close, Side/Close, Side, Swing; Side, Behind, Side, Touch;**

Starting M's L and moving LOD do three sashays to L (step L to side, close R to L, step L to side, close R to L, step L to side and swing R across in front of L); moving RLOD still in loose closed position, step R to side, step L across in back of R, step R to side and touch L to R.

**3-4 Two-Step, , Two-Step, ; Two-Step, , Two-Step, ;**

In SEMI-CLOSED position facing LOD do four two-steps LOD: end facing LOD.

**5-6 Side/Close, Side/Close, Side, Swing; Side, Behind, Side, Touch;**

M moving twd COH and W twd wall—sashay away from each other (steps like measure 1); then grapevine back together ending in CLOSED position, M's back to COH.

**7-8 Two-Step, , Two-Step, ; Two-Step, , Two-Step, ;**

In closed position do two full R face turns in four two-steps ending in loose closed position, M's back to COH.

**9-16 REPEAT MEAS 1-8 ending in FACING position, both hands joined, M's back to COH.**

**17-18 Two-Step Left; Two-Step Right;**

In facing position, M's back to COH, do a slow two-step to the L in LOD and touch R to L; Repeat to R in RLOD, ending in BANJO BUTTERFLY position.

**19-20 Around Two-Step; Around Two-Step;**

Two slow two-steps moving around each other CW, end M's back to COH.

**21-22 Roll, 2, 3, Clap (Touch); Roll Back, 2, 3, Clap (Touch);**

Moving LOD M rolls L face while W rolls R face a full turn to clap on fourth count as you touch R to L; roll back in RLOD starting R and M turning R while W turns L face, end in FACING position, M's back to COH and clap hands again, weight on both feet.

**23-24 (Clap Legs) Spat/A, Spat/Spat, (Clap Hands) Spat/A, Spat/Spat;**

**(Clap Partner's Hands) Spat, Spat, Spat, — ;**

In fast rhythm (two claps to each beat of music), clap R hand on R thigh, clap L hand on L thigh, R on R thigh and L on L thigh (words—"do/what, you/want,") clap own hands together four times (words—"say/what, you/want,") clap your hands against your partner's hands three times slowly (words—"I, don't, care, — ;") take CLOSED position.

**25-32 REPEAT MEAS 1-8 but W do two R face twirls on meas 8 as M walks 4 steps in LOD: end in CLOSED position M's back to COH.**

Repeat entire Figure for a total of two times. End with two twirls and bow.

## TOP ROUNDS

The nation's top favorites in rounds, per the Sets in Order survey, come out something like this: Currently danced by square dancers: Champagne Time, Love Me and tied, Tennessee 2-Step and Why Ask for the Moon. Round

dancers are enjoying: Copenhagen, While We Dream, and Smile Awhile. We publish these findings in the interest of gaining some concept of where we are currently headed with our round dance activity. We hope they'll help.





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